

# music clubs

## MAGAZINE

VOL. XXXVII NO. 3

**Will There Be Enough String  
Players for Our Future  
Orchestras?—**

*A Distinguished Conductor  
Discusses One of the Acute  
Musical Problems of the Day*

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**The Harpsichord Enjoys  
a Renaissance—**

*Organization of the Harpsichord  
Music Society Promises More  
Frequent Acquaintance with  
a Fascinating Instrument*

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**My Fiddle Is My Passport—**

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## OUR COVER PICTURE

THE painting on our cover is *Interlude* by the contemporary artist Arnold Hoffmann. Mr. Hoffmann has exhibited at the Toledo Museum, at the Chicago Institute of Art, at the Brooklyn Museum, the National Academy of Design and many private galleries. He recently returned from Spain with a collection of extraordinary paintings which he called *The Land of Don Quixote*. This has just had its premiere showing in Detroit.

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## National Music Week Acquires New Sponsors



In formal ceremonies on December 19th at the headquarters of the National Recreation Association, National Music Week, which will be celebrated for the 35th time during the first week of May, 1958, acquired two new sponsors. Joseph Prendergast, executive director of the National Recreation Association, which has sponsored the observance since 1943, turned over the direction of this unique enterprise, which has done so much to stimulate participation in and enjoyment of music, to the American Music Conference and the National Federation of Music Clubs, with Mrs. Ronald A. Dougan, president of the latter organization, designated as National Music Week Chairman. Present for the event were, left, to right, front row: Mrs. C. Arthur Bullock, Canton, Pa., National Vice President of the Federation; Mrs. Dougan, the Federation President and new National Music Week Chairman; and Charles M. Tremaine, founder of Music Week. Back row, left to right: Jay L. Kraus, Chicago, president of the American Music Conference; E. R. McDuff, of New York, a member of the Conference Board; Henry Z. Steinway of New York, Vice President of the Conference; and Mr. Prendergast. National Music Week was first observed in 1924, with the late Otto Kahn as the first National Music Week Chairman.

## WE LOOK BEFORE AND AFTER

THE year 1957 has been a memorable one for the Federation, and will go down in its history both as unique and productive. The National Convention in Columbus, Ohio, was one of the most brilliant ever held. Its entire program was superb, with many innovations worthy of note. Among these were an entire evening of American symphonic music; an opera exhibit; a new American oratorio; five new Young Artist winners and six former winners presented in concert; an original opera; two symphony orchestra concerts; a Music Vocational Guidance conference; a Youth Council; a day of college tours; and the largest number of awards, scholarships, and honors ever earned and bestowed.

There have been new features in the *Music Clubs Magazine*, too. Have you been reading the splendid profiles on the finest contemporary American composers? Wouldn't these make a valuable reference work, bound together in one volume? The new Sacred Music page offers helpful and stimulating information for church choirs. A series of articles and charts on Vocational Guidance has won great acclaim, and is also being considered for a future brochure.

The first award of \$1000 to the American artist who accomplished the most for our native composers abroad was given. An Orientation and Induction Service took form. A People-to-People project was successfully completed. The most extensive youth program in our annals has been effectively brought to fruition. Board meeting at Albuquerque was delightful and "different."

1957 was an anniversary year, with appropriate celebrations observed in Federation meetings: of the 60th birthday of the NFMC, the 80th of Dr. Rudolph Ganz, the 100th of Marian MacDowell, Edgar Stillman Kelley, Elgar and Wieniawski; of the 50th anniversary of the founding of the MacDowell Colony, and the 500th of the music of the Moravian Church. The death of two musical giants occurred, Toscanini and Sibelius.

And what of 1958? Early on our calendar is the premiere of the opera *Vanessa* by Samuel Barber at the Metropolitan—the first full-length American opera to be presented since Howard Hanson's *Merrymount* in 1933. Federation members will attend en masse. The launching of National Music Week under new sponsorship—that of the National Federation of Music Clubs and the American Music Conference. Enthusiastic and full cooperation in this is expected. Another campaign for the repeal of the "Juke Box Bill," and for the support of the Universal Copyright Law. An exciting year of activity and crusading for music: a Southeastern Regional meeting, spring State Conventions, summer camp Festivals and Week-Ends, National Board meeting in Wisconsin, while looking forward to another distinguished Biennial Convention in San Diego in 1959!

And always our concentrated efforts for the promotion of gifted youth. I quote from a letter which has just come to my desk, "Our Federation has done more than all of the other musical organizations in the United States, combined, to encourage young artists to qualify for professional careers; has gone so far as to provide professional debuts for many of them, and to give them concert tours. . . . We will carry the procedure one step further by creating careers for these young musicians." With a shining record of achievement, our obligation to the future is a continuing challenge, and the demands of today those of courage and dedication.

*Vera Wardner Douglass—*

*President*

# Will There Be Enough String Players for Our Future Orchestras?

By WILFRID PELLETIER\*

It will come as no surprise, I know, that there is an acute shortage of string players on the American scene. It is my feeling that something drastic must be done about this dearth, so that we may be assured of symphony orchestras in the future. I have worked with orchestras all over the United States and Canada, and have become personally aware of the shortage of good string players. It would be wise, I think, to consider how the situation developed and what is being done at present, so that we may see what steps we can take to provide some means of reversing a trend.

Playing a string instrument is more popular in Europe than America. I believe that the vogue for playing reeds and brasses began with the advent of the jazz-age in America and the emergence of the popular band leader as the "hero-figure" to American youth. Such figures as Paul Whiteman, Benny Goodman, the Dorsey Brothers, Bix Beiderbecke—all artists in their way—glorified the trumpet player, the saxophonist, the clarinetist. Youngsters were dazzled by the popularity of such figures. Also the winds and brasses are easier to learn than strings, and some degree of proficiency can be achieved in a few years. Several years ago a very famous jazz band appeared in Montreal and Quebec. Just afterwards, several young musicians applied for admission to the Conservatory. When I asked what instruments they wished to study almost invariably they replied that they wished to study a horn of some sort. Further probing revealed that they had been impressed by the visiting jazz men and wished to emulate them.

Let us consider what happens when a distinguished visitor or group of visitors comes to a town: a Senator, arriving to make a speech, a British Lord coming to open an event, such as the recent Jamestown celebration. Who turns out at the station to meet him? Don't tell me; I'll tell you: the high school band. Not a lovely little string orchestra, as in Mozart's time in Salzburg. Can any one blame the children for wanting to study an instrument through which they will be part of an important welcoming committee? It is just too bad that the school's orchestra is not given equal prestige.

This is the situation with which we are faced. I have found a more fortunate one at many of the

European conservatories. At the Paris Conservatory they have such an enormous number of students waiting to get in that their entrance requirements are truly staggering. Since they do not have the problem of finding young musicians who want to study strings, one of their objectives is to develop a well-rounded musician. The prospective string player must be able to write a four-voice fugue away from any instrument, present the judges with a symphonic work, write a song on the spot, and do a counterpoint exercise in three voices right in the room on a theme given to him by the judges. Essentially these schools do not teach, they perfect what the student already knows. For the string player here, similar training may be had at schools like the Juilliard School in New York and Curtis Institute in Philadelphia.

However, there is no shortage in the United States of good music schools and college music departments where a student may begin his musical studies on a string instrument. I only wish that we had the same eager enrollment of string players as we find abroad. One secret is to start early. I believe in starting a child's musical study at the age of seven or eight. To interest a young child in playing a string instrument the cooperation of the parents is basic. Practicing at this age is a painful process, and unless the children are encouraged by their parents, they are bound to stop. Nobody enjoys the early stages of achieving tone on a string instrument; but if a child is praised, if his efforts are listened to, if he is taken to hear instrumental music, he will have some idea of what he is working for and stick to his practicing.

At our Conservatory, we lend instruments to talented children, and let them play several, so that they have a basis of choice of which one they want to study. As a child's hand grows, we have a basis for deciding whether he can play the cello, which requires a strong, powerful hand. When the students are about 10 to 12 years old, the ones with talent have shown themselves, and those less gifted weed themselves out.

It is on these talented young string players that we now must concentrate. We must encourage their musical efforts, give them opportunities to play in small ensembles with their contemporaries or even with grown ups. Informal chamber music is fun, and if they learn this secret early, they will be sold on string playing for life. I know a young cellist who entered Harvard this year as a freshman. He was

\*Dr. Pelletier is currently conductor of the Montreal and Quebec Symphonies, Director General of the Conservatories of Montreal and Quebec. He was formerly conductor of the New York Philharmonic Youth Concerts, the Metropolitan Opera and the Metropolitan Opera Auditions of the Air.

*Wilfrid Pelletier  
plucks the strings of  
one of the primitive  
instruments in his  
famous collection*

Photo by Sy Friedman



a shy boy, and knew no one at the great university. But he played very well, and one of the first things he did was to go and see the conductor of the Harvard University Orchestra and play for him. He was immediately accepted and given a place among the first cellists. He met upper-classmen, played with them on equal basis and immediately had status in the university because of his musical abilities. He loves college and one of the reasons for this is that he is accepted and honored by his fellow students. All this, because he knows how to play the cello.

The problem is to find a good teacher. For the very young the teacher must combine the qualities of a psychologist, a pedagogue and a musician. A teacher can discourage just as quickly and with as much ease as he can encourage. There are many excellent teachers in the United States who are also string players and who play with symphony orchestras. This presents a real advantage. Our teachers are up to date, they know all the latest innovations. Our musicians here have a great curiosity about what is being done in the rest of the world. When they find out, they pass it along to their students. A European teacher may often get a "life appoint-

ment" after a few years at a conservatory, and may tend to rest there-on his past laurels. Since the same thing doesn't happen here, standards of teaching are not relaxed.

One of my most gratifying experiences as a conductor of the New York Philharmonic Youth Concerts came from the experiment that, I feel, could be successfully accomplished with other orchestras. In New York City we organized a high school contest to select the best young string musicians in each school. The local winners, (there were 200), then came to Carnegie Hall and played for a committee of judges. Thirty boys and girls—talented string players all—were chosen, then were given copies of the violin or viola or cello parts of the Tchaikovsky Fifth Symphony. They took the scores home and for two weeks studied their parts with fervor. Then, at a Saturday morning rehearsal, they took their places among the regular orchestra members on the stage of Carnegie Hall and played along! The next week, at the actual concert, they were already experienced orchestra members.

(Continued on page 8)

# Become Special Members and Share the Valuable Information in Music Clubs Magazine

Says DOROTHY COOLIDGE

As we enter the second half of the club year, I hope that Special Memberships will become a conscious activity of hundreds of our federated members. This kind of extra gift, devoted to the cause of American music and musicians, is the sort of participation in which musicians and laymen can share, each taking the membership suited to his needs.

The *Music Clubs Magazine*, which accompanies each membership, is a constant review of the ever-growing music activities throughout our country. Do not forget the prizes to be won by the states at the 1959 Biennial by those who will have been most successful in the various Special Member contests.

## LIFE MEMBERS

ORCHIDS to the state of Texas, which I can no longer call the Lone Star State, but rather the Six Star State, because six new Life Members have joined since my last article. What a fine record! Mrs. Alfred H. Nolle of San Marcus, Texas, was born in Michigan, but at an early age moved to Washington, D. C. The music and cultural activities of the capital were a daily part of her childhood. She was graduated from the Washington College of Music and after solo piano concerts in this country, won a scholarship for study in Berlin. There she met Dr. Nolle, who held a traveling scholarship from the University of Pennsylvania. They returned to this country and were married. He received his Ph.D. and taught Germanic languages at the University of Missouri, while his wife taught music, specializing in composition for young children. At San Marcus, Texas, where Dr. Nolle became Dean of the Southwest Texas State College, Mrs. Nolle did important work for the Federation. She organized and federated the Crescendo Club of that city. She was president of the Fifth District of the Texas Federation of Music Clubs, and has held various State Chairmanships and offices.

From Seminole, Texas, comes a brief account of the music activities of another Life Member, Mrs. Charles Earl. She studied piano at Oklahoma College for Woman at Chickasha. After moving to Semi-

nole she became a charter member of the Seminole Federated Music Club and is the current chairman of this group. She has been accompanist for many church and civic concerts, and particularly enjoys her work as pianist for the Seminole Rotary Club, a position she has held for eight years.

We also welcome from Seminole Life Members Mrs. Dayton Elam and Mrs. Hyle C. Doss. Mrs. Ed E. Traeck and Mrs. L. W. Hilgenberg come to us from Abilene.

Greetings to other new Life Members: Mrs. E. E. Hunner of Duluth, Minnesota; Mrs. J. V. Melick of Toledo, Ohio; Miss Gretchen Hood of Washington, D. C.; Mrs. H. G. Bretschneider of Denver, Colorado, and Mrs. E. L. Griffith of Coral Gables, Florida. Mrs. J. R. Bevill of Haynesville, Louisiana, was honored at a tea by the Haynesville Music Club, which Club presented her with a Life Membership in the National Federation of Music Clubs. This award was given for a life devoted to the study, the teaching and sharing of music. Mrs. Bevill has held every office successively in the club and State Federation. To her goes much of the credit for the many fine programs by the club and the appearances of visiting artists. She has been particularly interested and successful with Junior Clubs and Junior Festivals. Her study of the piano was pursued in various cities, including New Orleans and Cincinnati, and she spent some time with Ernest Hutcheson in New York.

## CONTRIBUTING MEMBERS

Four new contributing members from Indiana are a source of pride. They are Mrs. Carter Abraham of Darlington, Mr. L. D. Gleason of Greensburg and Mrs. Fred N. Crapo and Mrs. John Edgar Johnson, both of Muncie. As a new Contributing Member we welcome Mrs. D. Thibaut of Donaldsonville, Louisiana.

## SPECIAL MEMBERS

Mrs. Arnold J. Schnider of Jefferson City, Missouri, is a new Special Member. She started choir work at 14 years of age in the First Baptist Church. She has been a soprano soloist in both Methodist and Episcopal churches in her city. She has been elected president of the Morning Musical Club and has been a member of this club for over 26 years. She particularly enjoys participating in the women's chorus of this group.

Mrs. Eugene W. Tarrant of Michigan is also a new Special Member. She is a resident of Royal Oak, and is the new president of the Royal Oak Musicale. She has been a member of a Federated music club without a break since high school days and after a fine music education is now a public school music teacher and a piano major. She has served the Royal Oak Musicale on many committees and it is logical for her now to have earned the presidency.

Kansas brings us a new Special Member, Miss Florence Hobart. Her home is Iola, Kansas. Her  
(Continued on page 35)



*Sylvia Marlowe, famous harpsichordist and one of the founders of the new Harpsichord Music Society.*

WHAT do you think of when you describe a harpsichord? An antique instrument reflecting a by-gone era of palaces and powdered wigs? A museum piece, long out of style, essentially obsolete after the birth of the piano? If you think this, it's you who are out of style—for the harpsichord is very much alive, as is the music of the men who wrote—who, in fact, are writing for it today.

Indicative of this vitality is the fact that the Harpsichord Music Society has just been organized, with its headquarters at the Mannes College of Music in New York City. The Society has many members, and a musical director, Sylvia Marlowe, who is one of the foremost harpsichordists in the country, and instructor in harpsichord at the Mannes College of Music. The new society is active and resourceful. It has already awarded several scholarships to talented young musicians who want to study the instrument. It has commissioned two composers to write concertos for harpsichord with chamber orchestra. It has planned a series of concerts for the current season which will feature the musical resources of the harpsichord. It will sponsor harpsichord recitals through the country. It will hopefully create a library of living harpsichord music, and interest the public in hearing this music—particularly that of the 17th, the 18th and the 20th centuries.

Actually, the volume of harpsichord music is tremendous, and even exceeds the literature for the piano, spanning three or four centuries; the piano actually covers little more than a hundred years.

having come into existence in the late 18th or early 19th centuries. Music for the harpsichord was written by some of the greatest and most prolific composers of the 16th, 17th and 18th centuries, who wrote for it as a solo instrument and as an instrument in ensembles and with voice.

This was the favorite instrument of Mozart, the boy prodigy, in his childhood days, and he wrote voluminously for it. All the well-known Bach Suites were written for the harpsichord. Scarlatti wrote close to 600 dazzling and daringly original one-movement pieces for the instrument—perhaps you have heard them in Ralph Kirkpatrick's recent recording. Handel composed much music for it, as did Couperin, Rameau, Purcell and many others.

Why then, did this beautiful instrument go out of style? Economics, probably. The 18th century harpsichord was both complicated and expensive—far too expensive for ordinary people to have in their homes. Thus it was owned chiefly by churches and nobility and royalty. It was not only complicated to build but to play, for it had a far more delicate mechanism than a piano, and had to be tuned with each using. The structure of the early piano was so simple, by contrast, that the French wit Voltaire dryly commented that this new piano sounded like a "strung up cigar box." The early pianos were closely related to the clavichord, and differed from the harpsichord, whose strings are plucked; with the clavichord, as with the piano, the strings are struck

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## THE HARPSICHORD ENJOYS A RENAISSANCE

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with hammers, and have a small resonance. In the 19th century, the music was essentially romantic and emotional and more suited to the acoustics of the piano.

But now in the 20th century, we are temperamentally once more attracted to the precise, the simple, the incisive, the un-emotional, and so attracted to an instrument which presents these features. Concert goers are delighted to discover the great wealth of harpsichord music of the past, a treasure whose surface has only been scratched. "A premiere performance in America" is no unusual feature on concert programs today. And this is music which somehow reflects the contemporary mood.

There is also an impressive number of contemporary composers who are writing for the harpsichord. The neo-classicists, the atonalists, even the neo-romantics compose harpsichord works, including Arthur Berger, Elliott Carter, Manuel de Falla, Des Marais, Alexei Haieff, Alan Hovhaness, Lessard, Francois Poulenc, Rieti, Harold Shapiro, Carlos Surinach, Virgil Thomson and Anton von Webern.

Several years ago, Sylvia Marlowe started to play jazz on the harpsichord. It became so popular that soon she was making jazz records and taking her harpsichord into night clubs and "hot jazz spots." Soon the jazz composers of today, constantly searching for interesting new sounds, incorporated it in their ensembles. Alec Wilder wrote a Suite for Strings and Harpsichord which Frank Sinatra conducted on records. Mitch Miller, seeking an unusual accompaniment for Rosemary Clooney when she was recording "Come on-a My House," placed a harpsichord among the accompanying instruments. The public found that the sounds in this orchestra were new, attractive and piquant, and the record sold in the millions. Stan Freeman has often used a "cool" harpsichord to commercial advantage. Artie Shaw's "Gramercy Five" recordings were a great hit.

If the harpsichord is a living instrument today, Sylvia Marlowe is one of those who has helped make it so. Originally a pianist, she first heard Wanda Landowska play the harpsichord in Paris, and was struck with the tremendous difference in the way the music sounded—particularly the music of the classic composers who interested her most: Bach, Scarlatti, Handel, Francois Couperin and Rameau in the 18th century, and Frescobaldi, Louis Couperin and Purcell in the 17th century. She heard at once how the plucked sounds of the harpsichord, with the many stops similar to organ stops, gave opportunity for dynamic contrast. In short, she fell in love with this "regal instrument."

She has toured the country with it, and last year took her harpsichord to the Orient, in a tour under the auspices of the U. S. State Department. Unlike the pianist who finds a fine instrument awaiting him on the concert platform, or the violinist who can

tuck his instrument under his arm, the harpsichordist must pack his instrument and ship it ahead. Hers is an instrument that has flown around the world. Sometimes it travels by train, sometimes it is shipped by air freight.

Miss Marlowe's harpsichord is a modern one, made of light weight materials that can withstand shipping, as well as the climatic changes encountered in a world-wide concert tour. The delicate instrument, of gold striped black lacquer with a red lacquer interior, has an almost oriental appearance. Some harpsichordists prefer the tone of old instruments, and there are many magnificent ones to be had through dealers or in antique shops. For those who prefer a modern instrument, John Challis of Detroit and Julius Wahl of Los Angeles are two of the best American craftsmen who manufacture harpsichords and clavichords.

So, the harpsichord, which for three centuries was the basis of the orchestra, is being revived. Its rhythmic authority and compelling chordal force are once more being heard in works old and new. If you would like to play it, or to hear it in your town, communicate with The Harpsichord Society, Mannes College of Music, 157 East 74th Street, New York City. The results will be richly rewarding.

## WILL THERE BE ENOUGH STRING PLAYERS?

(Continued from page 5)

Such a project takes time and planning and the cooperation of the school, but it is well worth the effort. Schools are willing to help in such an experiment, and all that is needed is a conductor or an assistant conductor in the town who will devote some of his time to the project. He, or a committee of judges, must listen to the string players to select the outstanding ones. The result of such a project in the school is to bring the string players very much to the fore. The contest becomes a major project—and is an activity that can occupy the students for the entire year. In our undertaking, the excellent playing of the youngsters at the first rehearsal of the New York Philharmonic compensated for all the work involved. After the concert at Carnegie Hall, those young string players, who were just young hopefuls, now seemed dedicated musicians. There was a light in their eyes and hearts, and they had become string players for life.

To organize a good school orchestra, start with the string players as your base. Ideally one needs a top, highly experienced violinist, the concert master; at least one violist, one cellist and one bass. From this nucleus, a fine symphony orchestra can be built. You cannot have a good orchestra without a good concert master—he is the essential person. I have conducted some orchestras without such a top player and I would say that the entire orchestra performs at half its potential.

Playing string instruments can be a wonderful  
(Continued on page 36)



## Sixth in Our Series on American Composers We Salute — Walter Piston

**A**s composer, teacher, and author, Walter Piston is an acknowledged force in American music of today. His position stems from his abundant and critically praised musical output of six symphonies, many orchestral suites and chamber music pieces; from his respected post as head of the music department at Harvard University, where he has served as a musical catalyst to many young composers; and from his four highly regarded books on musical technique. His awards, honors, degrees, and commissions are countless and they include a Pulitzer Prize.

He was born on January 20, 1894, in Rockland, Maine. His paternal grandfather was an Italian seaman named Pistone, who married a girl named Experience Hamor, in Rockland. The family moved to Boston when Walter was 10 and he began to study the violin, (though his first real impulse in the creative arts was to paint. For four years he studied painting and drawing at the Massachusetts School of Art.) Piano came easily to him as a sideline, and when he joined the navy he learned the saxophone as well. In 1920 he married Kathryn Nason, an artist, continued his interest in painting, and earned money by playing piano in Boston restaurants. The urge to compose finally transcended other interests, and at 26 he entered Harvard in order to study music. He worked his way through college by playing saxophone or piano in bands and also found time to be the conductor of the Harvard University Orchestra. He graduated in 1924 summa cum laude, went to Paris to study with Nadia Boulanger, after which in 1926 he returned to duties at Harvard.

His greatest renown is for his mastery of, and exacting feeling for form and counterpoint. Yet in much of his work—and particularly in his Pulitzer-Prize-winning Third Symphony—a lyricism proves that there is more to Piston than being a whiz at technical writing. He insists that his students know the rules before they break them. He, himself, composes when he "feels like it." He has said, "It's hard to say, really, when you work. You may be composing while you're driving your car, or while you're sleeping." He enjoys his teaching tremendously.

Piston has noted, "The point is never reached at which one can say all has been learned about any one of the facets of musical composition." This is doctrine for his students as well as for himself. We may assume that with this attitude, plus his tremendous energy and creative drive, Piston will continue to grow, and that critics, both here and abroad, will continue to applaud. Perhaps the highest compliment a composer can receive is the praise of a fellow-composer. Aaron Copland has stated that Piston's technical skill "is a challenge to every American composer, and his craftsmanship is of such a high standard that every other American work must be judged by it." The dignity implicit in his New England heritage makes Walter Piston accept praise humbly and its tradition of hard work urges him on daily to new efforts, new teaching, new writing. There are times, he says, when he feels like the trees around Boston, deep rooted and taken for granted.

# My Fiddle Is My Passport

By BETSY NEUBERG



"Uno, due, tre, quattro; Uno, due, tre . . ." we chanted, and it seemed a natural enough way to count a Mozart piano quartet. After seven weeks in Italy I might not speak Italian, but after only seven minutes of chamber music in Rome everyone was beating time in "uno, due, tre . . ." Odd, the moment the music stopped and we faced one another we no longer spoke the same language. Our tall, mustachioed host, head of a large Roman hospital by profession, but pianist by preference, introduced me, a violinist, to his violinist brother, to a medical colleague who was a 'cellist, and to a young woman who was a professional violist.

In the course of many visits to that spacious apartment on Monte Maria it became evident that music was paramount, conversation superfluous. Though we spent much time together I knew no more about my companions than facts mentioned above. They were aware only that I was a traveling American student with a fiddle. The music flowed profusely. Conformity was not their intent. Each player approached his part with gusto and strove to excel the others in speed and decibels. No doubt, it was more fun to play than to listen. With unrelenting enthusiasm our distinguished host stooped over the keyboard and one after another dispatched Mozart, Schumann, Franck and Brahms until the midnight coffee break. Refreshments were accompanied invariably by recordings and scores from Verdi's operas. The non-musical members of this family had little choice but to take periodic vacations. The host's French wife was away much of the time at a mountain retreat where she was free

to listen to excellent radio broadcasts from all over Europe. The doctor's addiction to music led me to reappear for additional sonata sessions which lasted so far into the night that it became impossible to keep one's chin up, with the violin under it.

At a stately home in England we encountered a totally different approach. Music was our calling card for a week-end at a 16th century manor house in Sussex, whose magnificent gardens, orchards, courts, fields and river provided so much diversion that the lady of the estate, herself a polished performer, had to be begged, practically bribed to open her Bechstein pianoforte. Her technical facility was fabulous but modestly subordinated to her profound musical interpretation. The experience of exploring two Mozart Sonatas with such a disciplined and artistic personality made a lasting impression upon me.

Music in this setting casts its timeless spell. I shall never forget the second floor music room; that enormous grand piano, the 18th century furniture and paneling. A flight of aged stone steps descended to the courtyard half smothered by vines which encroached upon the leaded window panes. A glance across the river revealed a distant castle. A leisurely stroll over the grounds led to an 11th century Norman church and a huge old stone tithe barn, complete with dove cote inhabited by doves.

My traveling companion was the daughter of a Boston violinist who introduced us into musical circles abroad. There was the International 'Cello Centre in London, where I spent my first night in a room with six 'cellos and a grand piano. In the course of a month we made the acquaintance of no less than a dozen 'cellists. Later in our European tour we scored still more 'cellists but few fellow fiddlers. What a joy to be in the minority and in such demand! Immediately I was assigned the violin part of the Brahms Double Concerto. With cramming I managed to learn it and play it in the Centre's summer program at Dartington Hall Music Festival in Devonshire. Dartington, originally a gigantic feudal estate, now houses a progressive school in winter. For the summer festival, renowned musicians come from all over to teach and perform. The general public attends classes and concerts for a nominal fee. One may reside for a week or more of delightful musical holiday on the school premises, situated in breathtakingly beautiful countryside.

The concert hall at Dartington must have been

a banqueting hall in which royalty was wined, dined and entertained in olden days. Fully five stories high to its vaulted ceiling, its acoustics were awe-inspiring. Ancient coats of arms broke the monotony of stark walls and tall narrow arched windows. In this setting, every night of the week, celebrated artists played and were greeted by enthusiastic capacity audiences.

In London with friends we discovered a striking background for more intimate musical activity. An invitation one night to a home in Hampstead found us winding up a steep narrow street past quaint houses. On entering number 17, Hollymount, we found ourselves in what had once been a chapel: precisely the place where John Wesley had preached sermons of dissent. The interior resembled a barn. Beams and walls were hung with antique musical instruments. The roof now boasted a skylight and the entire scene was dominated by a concert grand.

A recording company leased the chamber in this home by day because of its acoustical properties. But after dinner the family gathered, tuned its instruments, and the music began. Parents and children joined in with violin, clarinet, 'cello and piano. A corner chess game, philosophical or political discussion, usually provided a running counterpoint to the music. People dropped in to enjoy an hour at one or another form of sociability.

Travelers going abroad are cautioned against carrying excess baggage. Many musicians taking vacations will leave their instruments home. However, I took my fiddle and many doors were opened to us. Our quest for chamber music was amply rewarded. After stately homes and chapels, we spent a week in the mountains of Italy as guests of a woman 'cellist, Madame Betti, wife of the founder of the Flonzaley Quartet. We (two American girls traveling in an automobile) were graciously received and entertained . . . all for fiddling.

Installed in what had been the town hall of Bagni di Lucca, a tiny hill town, we were faced with mountain vistas on all sides. It was the harvest season and up on the mountains all hands were employed making wine. After high tea, a local musician, usually the village organist, accompanied by some professor of music from one of the nearby cities of Lucca, Bologna, Florence or Pisa would come by for trios or quartets. No visit ended without a return invitation to play. At the end of our visit, our hostess invited half a dozen girls from the village for a farewell luncheon. We had to converse in French and for me it was easier to communicate via music. After the meal Madame Betti brought her 'cello down, and as a parting gesture we performed four duets we had been practicing together.

For me, one of the most cherished episodes of our travels took place in the Concertgebouw Hall in Amsterdam. We came to Hilversum, Holland, to spend some days in the home of a young and extremely gifted concert pianist whose name was Fania. She was married to an engineer who played the violin, and had sacrificed her own public career for her home and two small sons. She was now occupied with composition. Every day we drove out

to see Holland's cities and countryside. At nightfall we returned home and worked over Beethoven sonatas, alone or for neighbors. One evening a 'cellist from the Radio Hilversum Orchestra stopped in to sight-read Fania's most recent composition, a sonata for Violoncello and Piano. He stayed for trios. With a knowledge of German, some of the conversation seemed comprehensible, but it was far easier to play in Holland than to converse.

One day we managed to kidnap Fania for an afternoon trip to Amsterdam. Skirting tree-lined canals, she took us to Rembrandt's house, to a violin dealer, and finally to the place I was most eager to see: the renowned Concertgebouw. It was a weekday afternoon and the street outside the hall was deserted. We were amazed to see our hostess greeted warmly by the watchman on duty. But, of course! She had played concerts in that hall from early childhood. To our astonishment we were allowed inside the building. First she led us to see the small hall. Then down a flight of stairs, around a corner, through a dark corridor, and we came upon it, the great concert hall, whose acoustics are so famous. The stage was set for full orchestra. Sunlight flooded down on it from windows high above the gallery. We saw a large piano in the center of the tiered chairs, stands, timpani and basses, and all three of us were struck by the same thought: a private recital. Fania mounted the stage. We took tenth row seats on the aisle. For more than an hour the finest piano literature was played for us. We were treated privately to a noble performance in one of the great concert halls of the world.



Illustrations from Hoffnung Music Festivals Courtesy of Angel Records.

# THE SACRED MUSIC PAGE

## The Training of a Church Musician

By ROBERT B. LEE

In many ways the music of a church is a direct reflection of the religion of its congregation. The church musician is truly a minister of the Gospel with a specialized technique. His means of communication is the highly emotional art of music, but his message is the good news of the Gospel. How does he prepare himself for such a task?

Much has been said of late in regard to the urgency for training scientists with great emphasis on research skills—that which I would call techniques. Occasionally one of the "top ten" research scientists makes a profound statement about man's moral responsibility in the use of these skills. Seldom do we read of an educational plan that will give a young student the basic training he needs in both fields. Any contemplation on the subject leaves the thinker overwhelmed with a sense of inadequacy.

The training of a truly great church musician must parallel the two basic problems of a scientific education. One primary purpose of any program of training for the church musician is a technical proficiency in his own field. By this I mean the ability to play the organ, the piano, to sing as adequately as his voice will permit, to understand the basic principles of voice production, and above all, the ability to organize and train the choirs that are needed for the local church.

These requirements, in themselves, are highly specialized fields and any one will require years of study. But when this is accomplished, the church musician is only half prepared for the task at hand.

Added to this should be his ability to make his technique convey to a congregation a truly re-

ligious experience. This task is beyond the realm of technique and is by far the most difficult to attain. Too many of our church musicians are persons who have selected the organ as their performing instrument and, since organs are found in churches, they become church organists. There is also much singing of sacred choral literature in the concert halls throughout the country, and because the work is sung in Latin with a liturgical tradition, the conductor considers himself a specialist in religious music. I would not criticize the musicianship or the technical proficiency of either man, but such approaches do not produce religious music. Occasionally such a work will bring a religious experience to the listener—God works in mysterious ways—but most of the religious meaning is dependent on the experience of the listener. A work such as the Bach *St. Matthew Passion* is bound to the Church and is inevitably tied to all the Christian experience. A performance in Carnegie Hall with chorus, soloists, and orchestra—no matter how well trained—is a truncated experience.

By now I hope the reader will realize that I have set an impossible task before the church musician. This is a humbling experience. That is as it should be. If I have accomplished this, I will now pass on to some very specific suggestions for the development of an adequate technique.

No church musician, whether he be organist, singer or conductor, can afford to be without some proficiency at the piano. Along with the usual repertoire of piano pieces, scales and exercises, the young musician must have extensive practice in sight reading and accompanying. College graduates with music majors soon find that these two aspects of piano technique make or break the church musician. Of necessity, the study of organ must wait until the student has grown large enough to reach the pedals, the manuals and the stops without straining. This occurs in high school or the first year of college. Here the de-



The author of this article, the Rev. Robert B. Lee, with his wife, Dorothy K. Lee, Sacred Music Doctor. Mrs. Lee shares the Ministry of Music with her husband at the Madison Avenue Presbyterian Church in New York, and works with him on all church music activities.

Robert B. Lee has played the organ and directed choirs in Baptist, Methodist, Christian Science, Episcopal and Presbyterian churches. During five years in the Army he played for Roman Catholic Mass and for Jewish services as well as Protestant services. One of Mr. Lee's fondest memories is an occasion when as a boy soprano he sang for the West Virginia State Convention of the National Federation of Music Clubs.

Mr. Lee holds both the Master of Sacred Music and the Bachelor of Divinity degrees from Union Theological Seminary, N.Y.C. An ordained minister in the Presbyterian Church, he is Minister of Music at the Madison Avenue Presbyterian Church, N.Y.C., where his wife, Dr. Dorothy K. Lee, also an organist and choir director, joins him in the duties of the ministry of music. Mr. Lee is also a faculty member of the School of Sacred Music, Union Theological Seminary, and he is Associate Protestant Chaplain at the Columbia-Presbyterian Medical Center.

ligious experience. This task is beyond the realm of technique and is by far the most difficult to attain. Too many of our church musicians are persons who have selected the organ as their performing instrument and, since organs are found in churches, they become church organists. There is also much sing-

velopment of an adequate pedal and manual technique is of utmost importance, but in the study of organ nothing takes the place of accompanying choirs and soloists and leading congregational hymn singing. The student's repertoire should include the standard organ works, selected with an eye for use in church and with a special emphasis on the works of J. S. Bach.

The study of instruments is of necessity postponed until the physique is adequately developed, but the key to all church music is the human voice. A child can begin using his singing voice from the moment he can speak. Tone matching, remembering simple tunes, creating new and meaningful melodies—these are among the greatest pleasures of the preschool child. And the child who has not sung until he reaches second or third grade is very much handicapped if he chooses music for his life vocation. By the same token, the understanding of choral music begins with singing in a choir from the time a child learns to worship with other children. The English tradition of choir boys has resulted in many generations of masterful choir directors. In our own country the children's choir is the real training ground for a truly religious music experience. David McK. Williams, former choirmaster at St. Bartholomew's Church, New York City, has so often said that no amount of training or mature musical analysis can keep him from liking best those anthems and hymns which he sang first in Denver as a child. So I say the training of a choirmaster begins under the tutelage of the local church musician, whose ideas and musical ambitions should always transcend the capabilities of his own choir.

Going one step farther, choir and glee club experience throughout high school and college gives the student an understanding of choral tone, technical difficulties and choral repertoire, which are of inestimable value throughout his life. The specific study of voice, privately, should wait until the mature voice is settled enough to make serious practice worth-

while. Here again too many students and teachers strive for months to be able to produce a ringing "top C" and thereby neglect not only the middle voice (I started to say the useful voice), but the entire concept of reading at sight, the problem of good English diction, as well as style and interpretation of vocal literature. I dare not leave the study of voice without emphasizing the necessity for every church musician, whether he be an organist, pianist or conductor, to study singing. Here is one of the great weaknesses of our "organ virtuoso" church musicians. As Sigmund Spaeth has said, "You don't have to be able to lay an egg to enjoy a good omelet." You don't have to be able to sing to direct a choir, but you do have to understand what singing is about.

Conducting as a technique needs serious study, but among those students whom I have taught, those who are the most dynamic are the ones who have sung under (and therefore imitate) the best conductors, as well as those who have had years of experience directing their own choirs. A great fetish is made over choral conducting techniques. Some of it is valid; but basically conducting is a method of communication. Whenever the conductor has something to say musically, that which will convey it to the choir is an adequate technique. A church musician should have some experience in a conducting class, but he shouldn't wait until this class is available to accept a choir. His capacity will grow as he works. If after a little experience one is creatively interested in this type of work, many summer conferences will provide an opportunity for formal study.

Added to all the above must be a study of church music history, Hebrew, Roman Catholic and Protestant styles, interpretation of all the schools of composition, a study of the various liturgical traditions, hymnology, harmony, keyboard harmony, transposition, modulation, improvisation, score reading, counterpoint, composition, organ, choral and solo reper-

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toire for church use.

These studies help one to prepare to meet the technical problems which face the church musician. We have left unmentioned those phases of church music which transcend the technical. Such a religious study and experience should begin with the toddler and progress through college, with study at church and at home, culminating in at least a few courses in Bible and theology in a seminary. In this area an isolated course or two have little meaning unless they are set in the context of a rich background of religious experience.

I have left for last one item in a church musician's experience which is of utmost importance. For vision, for stimulus, for a grasp of that which is beyond the immediate situation, every church musician needs to work for a time with a truly great choir. This may be the experience of singing for a season in a very active church choir under a fine church musician; it may be a summer conference under an inspired director, or it may be several years of study in a graduate school where one can devote all one's energies to the problem at hand. But it is imperative that every church musician should have a vision and experience beyond his immediate capabilities. It is by means of such striving that we seek to attain Christian maturity. It is by such striving that we proclaim the gospel in song, "Gloria in excelsis Deo!"

# From the Reviewing Stand

Films and Records reviewed by SIGMUND SPAETH

Radio and Television Reviews by NAOMI REYNOLDS

Book Reviews by QUAINSTANCE EATON

## MOTION PICTURES OF MUSICAL INTEREST

SIGMUND SPAETH

**R**AINTREE COUNTRY.—This is by no means another *Gone with the Wind*, except perhaps in length (over three hours), but it has many points of interest and merit, including an exceptionally good score by Johnny Green, whose title song is recorded by Nat "King" Cole. There are excellent performances by Montgomery Clift, Elizabeth Taylor, Eva Marie Saint, Nigel Patrick, Lee Marvin, Rod Taylor, Agnes Moorehead and Walter Abel and the color photography is impressive. But it is a sprawling story, often lacking conviction, and could have been told in much less time.

*Sayonara*.—The atmospheric music of Franz Waxman is helpful to this unusual film, with a title song by Irving Berlin which is already a popular hit. Marlon Brando plays an American flyer with a Southern accent who becomes involved in racial problems when his friend Kelly (beautifully enacted by TV's "Red" Buttons) marries a Japanese girl (Miyoshi Umeki). While this union ends tragically, there is a happy solution for the hero (not in James Michener's original story), who falls in love with a native actress, played by the gorgeous Miiko Taka. There are interesting flashes of Kabuki dancing and other Japanese art, and Joshua Logan's direction is always authoritative, even under obvious handicaps.

*April Love*.—Pat Boone will please his many admirers in this picture, especially when he sings the title song of Hit Parade fame. (Its melody may have been influenced by the Gershwin duet in *Porgy and Bess*.) Boone is well supported by Shirley Jones, both vocally and dramatically, and there is a remarkable horse that competes on equal terms with the human actors. The story is of the homely, wholesome type, ideal for family consumption. Music credits are divided among Alfred Newman, Cyril Mockridge and Sammy Fain.

*Old Yeller*.—This is also a family picture, featuring a variety of animals in the familiar Walt Disney camera technique. The hero is a mongrel dog, adopted by a frontier family, and there are two remark-

able boy actors, with the experienced Dorothy McGuire and Fess Parker in the background. The music is by Oliver Wallace.

*Witness for the Prosecution*.—Marlene Dietrich, Charles Laughton, Tyrone Power, John Williams and Elsa Lanchester give effective screen treatment to this outstanding stage success by Agatha Christie, profiting also by Arthur Hornblow's production and Billy Wilder's direction. A practical score is supplied by Matty Malneck, with Ernest Gold conducting the orchestra.

*The Bridge on the River Kwai*.—Here is an elaborate and well made picture which somehow fails to prove completely convincing. William Holden, Alec Guinness and Jack Hawkins do their best to make some highly improbable characters come to life, and the color photography is often breath-taking. The veteran Sessue Hayakawa appears an an incredibly villainous Japanese officer, and there is a promising performance by a young newcomer, Geoffrey Horne. The spectacular climax of the film is almost too pat, but it is all very exciting if you can believe it. Malcolm Arnold is responsible for the background music.

*The Bolshoi Ballet*.—The great Ulanova is starred in this colorful and exciting film, made at Covent Garden during last year's visit of the famous Russian dancers, with Dr. Czinner's special and effective devices of lighting and camera work. Ulanova interprets the *Dying Swan*, historically associated with her predecessor, Anna Pavlova, and also appears in a substantial version of the familiar *Giselle*. The company as a whole also offers excerpts from *Swan Lake* and other individual numbers. The picture is a complete program of ballet in various forms, including audience applause, and sure to appeal to every lover of this art form.

*The Movies*.—No review of motion pictures would be complete without some mention of an amazing book called *The Movies*, by Richard Griffith and Arthur Mayer (Simon & Schuster), which covers the entire history of the screen (in text and pictures) from Thomas A. Edison to *Marty*. The creators of

this unique volume (cheap at the price of \$15) know their subject thoroughly and have summarized it fascinatingly for hardened fanatics as well as the softer neutrals. It is definitely better than seeing films on television.

THE LATEST IN RECORDS  
By SIGMUND SPAETH

The *Piano Artistry of Jonathon Edwards* (Columbia).—This is surely one of the funniest recordings ever made. Mr. Edwards solemnly presents all the clichés of popular piano-playing, the silly arpeggios, glissandos and chromatic runs that astound our musical illiterates, with exactly the right proportion of mistakes. He is accompanied by some rhythm instruments, with which he seldom bothers to keep time. Occasionally his wife, Darlene, inserts a "vocal," singing just enough out of tune to be credible. It may be significant that the cover photo shows two right hands, emphasizing the thumbs.

Hal Overton and Cecil Payne (Signal).—Here are two most unusual jazz records, issued by a comparatively new company. The first is in a *Jazz Laboratory Series* which permits live performers to play with the recorded professionals as desired. One side presents complete pieces, while the other omits an instrument, to be supplied by a skilled or ambitious student. There is also a printed musical analysis. The second record presents the baritone sax of Cecil Payne heading both a quartet and a quintet in a definitely up-to-date style. The two discs are actually an education in modern jazz.

Off the beaten track are two records of barber shop quartets issued by Wilbur Cox of Millersburg, Ohio, under the title of *Hojo Records*. The Rhapsody Record Co. of Stamford, Conn., presents novel material sung by Beverly Stone and Buddy Moraio, while M-G-M Records publicize the *River Kwai March* through the orchestras of Mitch Miller and Art Mooney.

Barber, Rossini and Mendelssohn (Mercury).—The Olympian *Living Presence* high fidelity records of this progressive company now offer two sides of a 12-inch LP disc entirely devoted to the works of Samuel Barber, played by the Eastman-Rochester Symphony Orchestra, conducted by Howard Hanson. The individual numbers are the First Symphony, the *School for Scandal Overture*, the *Adagio for Strings* and *Essay for Orchestra*. Recent Mercury releases also include a set of six Overtures by Rossini, played by the Minneapolis Symphony Orchestra under Antal Dorati, and an album of Mendelssohn's Scottish music recorded by the same interpreters.

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### NEW DEVELOPMENTS IN RADIO AND TELEVISION By NAOMI REYNOLDS

THIS is the 28th consecutive season over the CBS Radio network of the New York Philharmonic Symphony concerts. There will be radio broadcast premieres of works by 10 living composers. Seven of these works will be conducted by the orchestra's principal conductors, Dimitri Mitropoulos and Leonard Bernstein. Bernstein will both conduct and appear as soloist for the first American broadcast of Shostakovich's Piano Concerto No. 2 Sunday, January 5. Other premieres are Schuman's "Symphony No. VI," Harold Shapero's *Credo*, Teo Macero's *Fusion* and Igor Markevitch's *Icare*. Also there will be a first performance of the winning work in the annual Gershwin Award competition. Bernstein has been appointed Musical Director of the Orchestra for a three-year period beginning with the 1958-59 season. Three of the Philharmonic's guest conductors will offer network premieres. This year, Andre Cluytens, regular conductor of the Conservatoire Nationale of Paris, will offer Maurice Durufle's *Andante* and *Scherzo Opus 8*. Fernando Previtali, conductor of Rome's Santa Cecilia Orchestra will broadcast his countryman Goffredo Petrassi's *Concerto for Orchestra*. Ernest Ansermet, conductor of Geneva's L'Orchestra de la Suisse Romande, has scheduled the first American broadcast of Juan Castro's *Corales Criollas*. The New York Philharmonic

gave the first performances of 23 percent of all the new American works introduced throughout the United States during the last season. At the close of the present season in May the orchestra will make an extensive tour of South America, Central America and the Caribbean Islands.

James Fassett continues as commentator and intermission host in this, his 9th season with the Philharmonic broadcasts.

President Eisenhower, United States Government leaders, our own National President and dozens of musical celebrities sent felicitations to the Salt Lake City Tabernacle Choir on its 25th year of CBS Radio broadcasts. They are concurrently observing the 110th year of the founding of the Choir, the 90th year of completion of the Tabernacle and the 90th year since its 11,000 pipe pipe organ came into use. The Federation has enjoyed several inspiring meetings in this famous temple. The Choir is heard over CBS Radio every Sunday morning.

The Cleveland Orchestra, celebrating its 40th anniversary season, is now heard in a weekly series of one-hour broadcasts Saturday evenings on CBS Radio. Dr. George Szell, conductor, has served in this capacity for the past 11 seasons and is offering a radio series rich in important musical works. The broadcasts are presented from WGAR in Cleveland and are on the air Saturday 7:05 pm., EST.

The Young People's Concerts of the New York Philharmonic will be broadcast for the first time on television when CBS TV presents four performances direct from Carnegie Hall on Saturdays, January 18, February 1, March 8 and April 19 at 12:00 noon EST.

ABC-TV gives us *The Voice of Firestone*. Now in its 30th year, it has received scores of awards, being the oldest coast-to-coast radio program, the first musical program to be televised by a commercial sponsor and the first program to be simulcast. The show has been the introduction to, and the continuing link with good music and the world's outstanding artists. Howard Barlow is now in his 15th year as conductor. Broadcasts are Monday nights.

The NBC Opera Company production of *Dialogues of the Carmelites* by Poulenc included Elaine Malbin, Leontyne Price, David Lloyd and Robert Rounseville among many capable performers. Peter Herman Adler conducted. Samuel Chotzinoff is executive producer. This is the 9th season of the opera group.

Shirley Temple's *Storybook* will be seen on NBC-TV beginning Sunday January 8, when Shirley will be hostess, starring and narrating in the initial production *Beauty and the Beast*, which will be presented "live." Original music for the fantasy was prepared by the hit-tune writers, Mack David and Jerry Livingston.



McHenry Boatwright, baritone winner of the 1957 Young Artist Award of the National Federation of Music Clubs, is pictured signing his managerial contract for 1958-1959 with the National Artists Corporation. Left is Luben Vichey, president of the management organization, which so generously confers a managerial contract on Young Artist winners.

Walt Disney is searching far and wide to bring the right type of entertainment to TV. A musical treat for Christmas included the world-famous Oberkirchen Children's Choir from Germany to sing Christmas songs and hymns.

Detroit's 60-voice teen-age chorus is currently touring the city's 24 recreational centers on a search for vocal talent. The program *Make Way for Youth* showcases the accomplishments of the young members and is heard on CBS Radio Saturdays at 5:30 p.m., EST.

George Antheil's original music for the new CBS TV Sunday feature *Twentieth Century* was most explicit in creating atmosphere and color. Music was not only called upon to intensify the scenes but assisted too impressively in creating the mood for scenes. Excellent!

The Metropolitan Opera broadcasts returned for their 27th consecutive year of Saturday matinees on the American Broadcasting Company's radio network. Returned, too, is the noted music commentator, Milton Cross, whose program notes have been a feature since the broadcasts' debut on Christmas Day 1931. Twenty operas will be heard during this season. Jay Harrison, noted music critic and teacher, will be host of *The Opera Quiz*. Our colleague, Dr. Sigmund Spaeth, is scheduled for appearances on the *Quiz*. Two complete recorded operas and two major books on music will be given listeners whose questions are used on the *Quiz*.

Beginning in April, the National Broadcasting Company will launch the era of "magnetic tape television"—both in color and black and white. This will mean the end of local scheduling problems and con-

fusion caused by time zone differentials. It will enable producers to integrate tape recorded segments into "live" programs thus eliminating the time change in different sections of the country.

The "Oscar" presentations are scheduled for March 26 on NBC-TV. Of special interest is the announcement by the Academy of Motion Picture Arts and Sciences that the number of "Oscars" has been reduced in six of the more technical categories. This eliminates duplication awards in art direction, cinematography, costume design; music from three to two awards, short subjects from three to two and writing from three to two. This should make a much more compact program.

Our important composers are finding more opportunity this season for creative work in television. Aaron Copland was assigned to write the musical score for the *Nick Adams Stories* on the CBS-TV Sunday entertainment series, *The Seven Lively Arts*. John Crosby is the series' host.

We could list pages of good musical programs this season, since music has been more popular than ever with the sponsors and program directors. Some of the programs are light but the singers and the programs are well produced. It is almost unfair to name such a few. But we enjoy Patti Page's *The Big Record*, the Pat Boone Show, Dinah Shore, Perry Como, Rusty Draper, Jimmy Dean, *American Bandstand*, *The Country Show* and of course *The Woolworth Hour* with "The Best in Music." This is a Sunday afternoon treat for everyone, since time after time this series has introduced millions of radio listeners to all the hit tunes from the very latest Broadway musicals. No doubt you have some good local programs, too, that need that extra push with a letter or card of encouragement from you. Please write today to some program manager, station manager or network. Music is now to the fore. Let's keep it there on radio and TV! (Remember most of the big names today were on a local station to get started).

#### RECENT BOOKS ON MUSICAL SUBJECTS

Reviewed by QUAINTE EATON

*A SHORT HISTORY OF MUSIC IN AMERICA.* By John Tasker Howard and George Kent Bellows. New York: Thomas Y. Crowell. 400 pages plus lists of supplementary reading and recordings of American music, index. Illustrated. \$5.00.

THE authors (both experienced in Americana, Mr. Howard being the author of such esteemed volumes as *Our American Music* and *Our Contemporary Composers* and Mr. Bellows a Baltimorean with journalistic and pedagogic background) have covered an enormous canvas with multifarious detail.

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(Bachelor of Science in Music Education in cooperation with Western Reserve University)  
3411 EUCLID AVENUE, CLEVELAND 15, OHIO  
Member of National Association of Schools of Music

From the music of the American Indian—and its perpetuation in "art" music that marked one of our first steps towards nationalism—to the informed eclecticism of the 1950's—the thread is the creation of music. On this are strung the events, personages and institutions that make up our musical life, and that, taken together with its connecting and instigational effect, trace a pattern of destiny that has yet to unfold completely.

Of necessity, the picture being so huge, much is compressed into little, but facts seldom appear without the climate and color that surrounded them, and a clear expository style puts them into their proper relationships. Furthermore, a successful effort has been made to relate musical activity to the life of the nation at every juncture. For example, we read that "the early years of the nineteenth century presaged a still greater era in American music, as well as a new period in the nation's political and economic life. . . . Everywhere there was bustling activity, in which music played a noticeable part. Traveling musicians gave concerts, and music teachers, dancing masters, and theatrical companies ventured farther into the new lands." As the nation grew, music moved in to nourish the lives of our pioneers.

The last quarter of the nineteenth century was most important in our musical development, the authors state, "first because of the emergence of a group of serious composers who brought recognition to America throughout the world"—Paine, Chadwick, Parker and MacDowell—and because of the presence of Dvorak in America, arousing us to a better appreciation of our folk music. The various revolutions and evolutions in Europe and their effects on our culture are examined and weighed; the emergence of jazz, radio and recording are given thoughtful attention; the development of our symphonic supremacy and our operatic strivings analyzed; and each decade dissected for its contribution to our musical culture. This will be a most useful book for the researcher, as well as an entertaining and informative one for the general reader.

**VIVALDI, Genius of the Baroque.** By Marc Pincherle. Translated from the French by Christopher Hatch. New York: W. W. Norton & Co. 266 pages, bibliography and index. Four illustrations. \$4.95.

With the renewed interest in Vivaldi's music, this book is timely. There has been little to read about the "Red Priest" who turned out a mountain of music, at least in English. Mr. Pincherle, who is a French authority on music of the eighteenth century (he has also written a life of Corelli) has explored every nook and cranny for bits of information about this colorful character. Big gaps still exist. Vivaldi is traced through his 40 years as a teacher and conductor (and general factotum, according to the mixture of titles accorded musicians) in the asylum of the Pieta in Venice—one of the "conservatories" which harbored illegitimate girls, taught them many things, music chief among them, and apparently acted as marriage brokers, since wealthy young men often chose their brides in these institutions. Some of his trips abroad are documented, although not all of them, and a new date and place for his death (1741 instead of 1743 and Vienna instead of Venice) has been established. But data is still sparse, and the author has filled in with a description of the life of the times and with discussion of other great figures who undoubtedly influenced and were influenced by Vivaldi. Only 63 pages can be consumed in this manner. Then the heart of the book begins: analysis of Vivaldi's music, its style and form, his innovations, the manner of his performance as a violinist and other matters. In view of the popularity of the long-neglected instrumental work, it would be interesting to witness revivals of some of the dozens of operas Vivaldi composed. Differences of opinion exist as to their merit, but until we can judge for ourselves the point is academic.

This book will repay study and attention for the partial reconstruction of a fascinating figure, as well as for the wealth of analytical material. The translation seems unnecessarily clumsy. Could the French possibly have yielded a sentence like this? "Although the reports of the administrators' deliberations hardly ever allude to his being maintained in a post previously occupied by him, it is generally a question of simply renewing his mandate."

**MUSIC BOXES: THEIR LORE AND LURE.** By Helen Hoke and John Hoke. New York: Hawthorn Books. Illustrated by Nancy Martin. Designed by Mimi Reiter. 94 pages including index. Also including 10-inch LP record, *The Music Box Sampler*. \$10.00.

"All about music boxes and musical automatons in words, drawings, photographs and music," the jacket of this unusual little volume proclaims, and short of an encyclopedic treatise, that is probably exact. The "lure" was obviously strong for the authors and will be also for many readers—everybody

loves a music box. "There is something particularly persuasive about a collection of watchmakers' machinery which offers, with such intricate delicacy, some of the world's finest musical selections," the authors say. The "lore" is rich, and the reader will turn these delightfully decorated pages with fascination. Best of all, when the text has been read and the pictures pored over, the music itself comes to life from the disc contained in the envelope on the back cover.

**THE STORY OF BEETHOVEN.** By Helen L. Kaufmann. New York: Grosset & Dunlap. 181 pages, including a page of discography. Illustrated with line drawings by Fritz Kredel. \$1.95.

This is a Signature Book, second of a series by the author (the first was Mozart), one of a long list of "names that made history." It is designed for young people, printed in large type and somewhat excessively fictionalized, under the excuse of "readability." The series is advertised as "easy to read . . . lively, entertaining, and factual."

**CHRISTMAS CAROLS.** Edited by Cyril Taylor. New York: Hawthorn Books. 79 pages, including 16 full-page color illustrations. \$3.95.

The words and the melodic lines to 32 carols, many favorites and some not so well known. An introduction sets these lovely songs in their proper frame. Accompanying pictures opposite each carol are unusually beautiful examples of color photography.

**THE NOTATION OF MEDIEVAL MUSIC.** By Carl Parrish. New York: W. W. Norton. 291 pages, index. 62 plates, examples of important manuscripts of seven early centuries. \$7.50.

This is the book to give the musicologist in your life, or the young scholar. It will, in fact, bear inspection from a lay reader, for there is much fascinating lore among the erudition. The plates are beautiful to observe; a translation of their text is appended. They provide the foundation for the learned discussion of notation from the seven centuries before the seventeenth, when changes took place frequently. Carl Parrish is a Professor of Music at Vassar College and co-author of *Masterpieces of Music before 1750*.

#### INTERESTING NEWS FROM ONE OF OUR 1957 YOUNG ARTIST WINNERS

PROM Sylvia Rosenberg, 1957 Young Artist winner in the violin category, who is studying in Paris this year on a Fulbright scholarship, comes news that she was runner-up in an international competition in London for the Carl Flesch violin award. Miss Rosenberg also writes that she is giving a recital at Wigmore Hall in London March 2 and one in Amsterdam February 10. She will be heard in a joint recital shortly at the American Embassy in Paris with an American pianist likewise studying abroad.

THE NATIONAL FEDERATION OF MUSIC CLUBS  
announces  
THE THIRTIETH BIENNIAL CONVENTION

SAN DIEGO, CALIFORNIA

APRIL 21 THRU APRIL 26, 1959

Official Headquarters, The U. S. Grant Hotel

YOU are INVITED!

THE GIRLS of the GOLDEN WEST



Mrs. Helen Crowe Snelling, Western Regional V. P. and Local Convention Chairman.

THE eleven states of the Western Region invite you to come to San Diego "where springtime never ends." Everything under the golden bright sun is yours to enjoy in beautiful San Diego, where the Old Spanish Trail reaches its Pacific goal, where spring is a choice season, and where you may yacht, fish or play on miles of white, sandy beaches.

Balboa Park's 1400 vivid, flowering acres offer every facility for a truly "outdoor" convention.

Bring the whole family, and plan to spend at least two weeks seeing California at its best.

Come west, all you who are young in heart.

Eleanor F. Pascoe, Helen Crowe Snelling, Helen Roberts, Florence Freeto, Hazel Gillette, Virginia Pardee, E. Marie Burdette, Hazel Weston, Virginia Combs, Your Biennial Convention Committee.

This invitation comes from the hearts of California, Arizona, Nevada, Washington, Oregon, Idaho, Utah, Colorado and New Mexico, Montana and Wyoming.

Come and sample our western hospitality and visit romantic Old Mexico, just 15 miles away.

The National Biennial Committee wishes to add its cordial invitation to that of the Western



Mrs. Charles H. Pascoe, Chairman of the Past Presidents Assembly and National Convention Chairman.

Region, to attend the thirtieth Biennial convention. We promise to do all in our power to make it a veritable "feast of music and flow of soul," which will be long remembered. The west is growing rapidly in every way, from guided missiles to musical accomplishment, and we are planning to present to you our outstanding symphony orchestras, opera and choral groups, our National Young Artist winners for 1959, our noted educators and speakers, nationally known artists and conductors; and you are urged to send us your own choruses, your youth groups, and your delegates by the hundreds.

*Miami, famous resort city, to entertain Regional Conference.*



## Southeastern Regional Conference to Be Held in Florida's Resort City March 19-21

By IRENE MUIR

*Southeastern Regional Vice President*

**T**HIE Florida Federation of Music Clubs and the City of Miami join with me in extending a most cordial welcome to all members of the National Federation to attend our Southeastern Regional Conference in Miami, March 19-21, 1958.

This conference is being arranged especially for individual music club members of the Southeastern Region and for all others who find it difficult to attend the National Conventions. It will afford many of us an opportunity to meet our National officers, and to enjoy their fellowship and gain new knowledge and inspiration.

Among those who are expected to be in attendance and participate in the program are our National President, Mrs. Ronald A. Dougan of Beloit, Wisconsin, whose address at our annual banquet will be a highlight of the conference.

Others are Mrs. C. Arthur Bullock, National Vice President, Canton, Pa.; Mrs. Frank H. Freeto, National Treasurer, Pittsburg, Kansas; Mrs. R. E. Wendland, Chairman of the National Council of District and State Presidents, Temple, Texas; Mrs. Paul Moss, Department Activities Coordinator, Odessa, Texas; Mrs. R. W. Roberts, Chairman of the Finance Department, St. Petersburg, Florida; Mrs. Maurice Honigman, Chairman of the Foundation for the Advancement of Music, Gastonia, N. C.; Mrs. Charles A. Pardee, Student Adviser, Chicago, Illinois; Mrs. Harold H. Neshitt, president of the Capitol District,

Baltimore, Maryland; Mrs. W. T. Swink, president of the South Atlantic District, Woodruff, S. C.; Mrs. Frank A. Vought, president of the Dixie District, Paincourtville, Louisiana; and Mrs. W. L. Crist, Junior Festival Chairman, Bradenton, Florida.

All of these officers and chairmen and others will appear on the Conference program, either as speakers or as moderators of panels.

A feature of the musical program being arranged will be the presentation by Mrs. Roberts of one of our recent Young Artist winners. Special events, for which Miami is famed, are being planned for our enjoyment. The McAllister Hotel, centrally located and one of the most popular in the city for conventions, has been chosen as our headquarters.

Miami is widely famed as a convention city and has the experience and adequate facilities to entertain the largest gatherings. It has been host to such large conventions as the American Legion, International Kiwanis, Rotary International, Veterans of Foreign Wars, Biennial Convention of the National Federation of Music Clubs and many others.

There are many attractions to be seen in the area, many of them cultural and educational, all of them entertaining.

You will be interested in visiting Vizcaya, the Dade County Art Museum, filled with ancient statuary and furnishings from European palaces and homes of the wealthy, and its formal garden Monas-

terry Gardens, with its 816-year-old cloister transplanted here from Spain, is fascinating. At Fairchild Tropical Gardens may be seen trees, flowers and shrubs from all parts of the tropical world.

Those interested in the zoological life of this area will find the Miami Seaquarium, with its specimens of ocean life; Miami Serpentarium, with its wide collection of reptile life, and Crandon Park Zoo, the Rare Bird Farm and the parrot and monkey jungles interesting.

Those who have not visited the internationally-famed University of Miami and the University's Lowe Art Gallery should take the opportunity to do so. Also, during the conference, there will be presented a drama, *The Bird*, at the University's Ring Theater.

There are many more attractions, so numerous that visitors say it takes weeks to see them all. Convenient sight-seeing buses are available, and Miami has a large fleet of sight-seeing boats that offer cruises on Biscayne Bay and connecting streams and over the Florida reefs where the colorful marine life can be viewed through glass bottomed boats.

We have planned to make this the best Regional Conference we have yet held, one that will be the most enjoyable and the most constructive. We believe it will be one that will enhance our pride in our organization. Plan to come early and spend as long as you conveniently can after the close of the conference.

# Symphony House — A Shreveport, La. Project—

## Louisiana Women Demonstrate How They Support Local Music

By VIVA BEGBIE

Society Editor of The Shreveport Times

WHEN the visitor cranks the little black iron door bell with the white china knob and steps across the threshold of Symphony House, he may not realize its significance. For here the past has been served, a sense of preservation has been served, progress has been served and music is being served.

Symphony House is the result of the efforts of a resourceful and intelligent group of women of great vision, the Shreveport Symphony Society Women's Guild. For several years the Guild has been aware of the need of a building in which it could embark on a money-making project, where meetings could be held, and which would house an office for the conductor of the thriving symphony orchestra of Shreveport, Louisiana.

A newspaper feature article and a beautiful sunlight and shadow photograph of the old Scofield home, built during reconstruction days, caught the eye and stirred the imagination of one of the Guild's members and an idea was formulated. The onetime owner of the house, Miss Mattie Scofield, who was born there, was regrettably moving to another locale; and the historically interesting domicile, to the distress of the North Louisiana Historical Society, which lacked the funds to save it, was to be razed. The business district was towering all around it.

Architects and contractors were consulted as to the feasibility of moving the old Scofield House to the campus of Centenary College, where conductor John Shenaut is a member of the Music Department faculty. It was agreed that a move could be effected. For \$300.00 (a sum acquired by the Guild through the sale of cold drinks at "Pops" concerts and other projects) the Scofield House became the property of the Guild. Six interested patrons contributed to the funds needed for restoration, air conditioning and limited decoration, and the charming if shabby little landmark was trundled through the streets while the citizenry watched the proceedings with lively interest and pride.

During its reconstruction, plans were being formulated for a money-making project and by the time the last coat of white paint had been applied to the square columns and bannisters and neo-classic cornices, the Woman's Exchange was ready to go into operation. The Exchange is a consignment outlet for fine things, and features the resale of all kinds of

quality merchandise—furs, clothes, jewelry, trinkets and furniture. A committee passes on all articles brought in. Clothes must be scrupulously clean, in style and in good condition. Many a Shreveport housewife who has bought in haste something expensive and has decided it is vastly unbecoming to her, may now, to some extent, ease her pain. She takes her folly to the Exchange and in time receives a check which is balm to the Gilead of her extravagance. Children's clothes have a brisk sale to frustrated parents whose offspring grow like Topsy, to say nothing of her sister Turvy.

Taste and discrimination of the Acceptance Committee is evidenced, for example, in a Chippendale highboy, a rosewood piano, carved etageres and break-fronts filled with objets d'art, and antique tables and chairs appropriate to the acacia-yellow and pewter grey rooms, with rosettes in their high ceilings and the original little black stoves brought from France to crouch under their mantles.

Back in the days when river boats steamed down Red River to load cotton

at the foot of Texas Street, Miss Scofield's family depended for coolness on the breezeway which extends from front to back of the house—or on the little inside shutters which enfold at will, the arched, ceiling-to-floor windows. Now the house is air-conditioned and many a pleasant morning is spent there by ladies exercising a beautiful, old-fashioned and almost forgotten principle in these times—thrift.

The Shreveport Symphony Guild is set up with nine committees. These include a Hospitality Committee which plans social activities, entertains visiting guest artists of the Symphony, plans expeditions for them, and sees that they have a harmonious place in which to practice before appearances.

A Public Relations Committee plans the annual membership drive for the Symphony and maintains publicity for the Guild.

A House Committee has the upkeep of the lawn, utilities and the house and makes attractive flower arrangements to fill some of the beautiful antique vases

(Continued on page 30)



*The lovely ante-bellum home which was secured through the efforts of the Shreveport Symphony Society Women's Guild and constitutes a haven for all music-minded Shreveportians.*

# Continuation of Our Federation Program for 1957-1959

## Extension Department

MRS. WARREN KNOX, Chairman

The over-all objective of the Extension Department is to bring the story of the Federation to members and non-members alike. A second objective is to encourage Extension workers and members to know the Federation, so that they may spread to others the knowledge of the rich musical heritage that has come down to the organization over its half century of ever-increasing activity. A third objective is to stress "quality" as well as "quantity" in adding new members.

Each State President is urged to appoint an Extension Chairman who does not have other important Federation responsibilities. Also it should be her responsibility to determine whether or not to offer State Extension awards. A large committee should be selected by the Extension Chairman from widespread areas. A minimum net goal should be set after a study of previous figures. If the previous growth has not been healthy, an effort should be made to determine why. Also growth in each state should be compared with that of other states in a study of the Treasurer's Chart.

Extension Chairmen are urged to make use of the Minature Extension Folder and other literature (list available free from Headquarters Office, 445 W. 23rd Street, New York 11) in obtaining recruits. Each should also be armed with a list of clubs in good standing and delinquent clubs. With the cooperation of the State Treasurer this is easily possible.

In addition to the general work of Extension, each State Board Member should be asked to make an effort to federate choirs in his or her city, and membership of non-federated choirs should be solicited through scanning newspapers and other sources of names of their directors. Publicity on appointment of the respective local chairmen in the Choir Extension field, plus published pictures, if possible, will be helpful.

Mrs. F. W. Coolidge, Special Members Chairman, recommends appointment of a Special Membership Chairman in each state, and an effort to add one new member in each of the higher brackets, beginning with Life Members, as well as many Individual Memberships at \$5.00, Student Memberships at \$3.00, Junior Memberships at \$2.00 per annum and Cradle Roll Memberships at \$5.00, running from date of birth to five years. Cash awards of \$25.00 and \$15.00 for states in each class—I to IV—which make the greatest membership gains in the Special Membership field are offered for the current biennium.

Student and Junior Extension plans are so thoroughly covered in the Plans of Work of the National Student Adviser and National Junior Counselor that they are not repeated here. They parallel, in general, the objectives of the National Extension Chairman.

## Legislation Department

MISS MARIE A. HURLEY, Chairman

The over-all goal of the Legislation Department is: (1) to insure the enactment into law by the Congress of the United States of legislation that will promote the cause of music and the arts in America; and (2) to insure the rejection by Congress of legislation inimical to the best interests of music and the arts.

Legislation on which the Federation will concentrate its efforts during the next year includes:

Juke Box Bill—which would eliminate the special exemption that deprives composers and authors of payment for the use of their music by coin-operated machines.

Tax Repeal Measures—specifically, the repeal of the cabaret tax, the repeal of the admissions tax, and the repeal of the excise tax on musical instruments.

Music Postage Bills—which would provide for the readjustment of postal classification on educational and cultural ma-

terials, and for the readjustment of postal rates to provide for the mailing of musical manuscripts at the ordinary book rate.

Establishment of a Federal Advisory Commission on the Arts—which would propose methods to encourage private initiative in the arts; would cooperate with local, state and federal departments or agencies to foster the use of the arts, both nationally and internationally, in the best interests of our country, and would stimulate greater appreciation of the arts by our citizens in general.

Other legislation, such as that which would provide for the conferring of an award to be known as the Medal for Distinguished Civilian Achievement; and which would prohibit the charging of a fee to view telecasts in the home, likewise will continue to receive support.

In addition, State Legislation Chairmen will continue working toward: (1) the appointment of duly qualified candidates as State Supervisors of Music in those states where such are lacking; (2) the accreditation of teachers of music; and (3) the accreditation of music in public schools on a par with mathematics, history and other subjects taught in schools and colleges.

To accomplish these goals State Chairmen should send copies of bills or information concerning legislation supported or opposed by the Federation to influential community leaders, federated club members, personal friends, indeed all music lovers. They should promote statewide letter-writing campaigns directed at the state legislature and the Congress of the United States. They should influence state legislatures to pass resolutions addressed to the White House and to Congressmen and Senators representing the state in Washington. Also they should encourage all Federation members to contact personally, in Washington, the Congressmen from their respective states or districts. To accomplish this will require the able leadership and the dedicated effort with which the Federation throughout its 60 year history has been richly endowed.

## Publicity

MRS. BLANT BURFORD, Chairman

Before we outline the plan of work of the Department, let's take a look at the set-up. Working with the chairman will be 49 other press chairmen—one in each of the 48 states and the District of Columbia. In addition, the committee itself has a representative in each of the four Regions of the National Federation of Music Clubs. Then the department includes the Publicity Director, Miss Helen Havener, in the National Headquarters Office in New York City. It includes the Chairman of the Editorial Board, Dean Mark Schubart, and his committee; the Publications Committee, with Mrs. C. Henry Jaxtheimer, chairman; and the Chairman of the Magazine Subscriptions Committee, Mrs. A. Stuart Carpenter, with a committee of 49 chairmen—one in each state and the District of Columbia.

Now that we have the picture, let's see what we, as a Department, expect to accomplish. "Plan your work and work your plan" is our slogan for the year, for how can you "work your plan" unless you "plan your work?" The slogan of the department is: "An idea is never sold until it is put on paper" and we expect to "use the talents we possess" to get better coverage for the projects of our organization this biennium.

The Chairman of the Department recommends her book, *Practical Points on Publicity* as helpful. Each State Chairman has indicated whether she wishes her releases sent to her or to the newspapers in her state and their wishes will be complied with. A Publicity kit will be sent to each State Chairman as soon as full information about the Scholarships, Auditions and other projects is published, with additional material sent from time to time for information.

Reports are important. Be sure to report often to your superior chairman. Send me only *unusual* stories for competition. I get the clippings from your state that have the phrase, "National Federation of Music Clubs" in them.

The Magazine Subscriptions Chairman, Mrs. A. Stuart Carpenter  
(Continued on page 32)

# Saluting the Southeastern Region

## Capitol District

### VIRGINIA CLUBS SALUTE THE JAMESTOWN FESTIVAL

As everyone is aware, Virginia has been drawing visitors—even of royal birth—to the celebration of the 350th anniversary of the founding of Jamestown. Many clubs in the state have had programs emphasizing this event, among them the Caroline Music Club, Petersburg Music Club, Keynote and Scherzo Clubs of Norfolk, Cradock and Portsmouth Music Clubs and the Staunton Thursday Morning Music Club. John Smith would be truly surprised!

The Roanoke Thursday Morning Music Club is giving a concert series which includes a number of state federated groups on its monthly programs. In that city, too, the Roanoke Symphony Orchestra will present Handel's *Messiah* with a chorus of local choirs, five of which are federated. Gibson Morrissey directs the orchestra.

Six district meetings have been held this fall with Federation activities featured. One excellent new project is the publication of the *Virginia Musician* by the Past Presidents Assembly Chapter of the Pulaski Music Club. Another is the cooperation with the Capitol District in raising funds for the Oglebay Park Opera Workshop. As usual, too, support and scholarships have been given to Transylvania and to the state music camp and colleges.

Good news is the welcoming into membership of the Richmond Grass Roots Opera Company. This is the third such company in Virginia which helps furnish excellent musical entertainment to clubs all over the state.

### WEST VIRGINIA HEARS KOREA

CHARLESTON'S Municipal Auditorium was the scene on November 12 of an outstanding international concert. The Charleston Symphony under the baton of Geoffrey Hobday gave its second concert of this, its 19th season. The final work on the program was a symphonic fantasy, *Korea*, by Eakta Ahn, a native Korean, who was present to conduct his own composition.

In this work, Mr. Ahn depicts the emergence of Korea as a nation, its tranquility before the arrival of the aggressors and its hope for a bright and peaceful future. The Korean National Anthem, written by the conductor-composer, was woven into the last section of the piece.

The entire concert was recorded by the Voice of America for broadcasting to Korea and other parts of the world. Charleston, with its many Federation members, was able to experience a rare musical treat and also to send out to a divided world yet another sign that music is a true international force—no passports are ever needed.

### DELAWARE CONTINUES TO GROW

THE Delaware Federation of Music Clubs has had three main projects this

last year: service to the Veterans' Hospital, a scholarship to the University of Delaware and a Junior Festival. In March 1957, 39 Juniors took part in this Festival. Five pianists and two accordionists scored National Honor Rating. The judges were Mr. Anthony Loudis of the Music Department of the University of Delaware and Miss Josephine Pino, piano teacher and accompanist.

The State Federation hopes to continue these three projects, increase its membership, give more programs of American music and extend its contributions to other activities sponsored by the National Federation of Music Clubs.

### DISTRICT OF COLUMBIA SUPPORTS STRING CRUSADE

A special scholarship competition has been named for William Schroeder, Federation member and Washington, D. C., violin teacher who started the fund for scholarships. In recent months a series of benefit programs featuring 20th century composers added to the fund. Chairman of the string competition which is conducted in connection with the National Federation's String Crusade is Miss Elene de Sayn. In this contest an award of \$100 will be given to the winning student; \$50 to that student's teacher. Judges' fees are also provided for.

Again this year the Jordan Piano Contests will be held. These competitions are for junior and senior piano and voice students. They carry generous cash



*At the left, Geoffrey Hobday, conductor of the Charleston, West Virginia, Symphony Orchestra, a federated group, and at the right the orchestra, which on November 12 gave an international concert featuring a new Korean work, which was broadcast overseas.*



*Mrs. Maurice Honigman receives a special citation from the North Carolina Recreation Society at ceremonies at the O. Henry Hotel, with Dr. Harold D. Meyer of the North Carolina University faculty, consultant to the Recreation Commission, making the presentation.*

awards to winning students and their teachers.

Further impetus to the String Crusade will be given by such member clubs as the Friday Morning Music Club and the Sligo Club, which are planning individual projects.

## South Atlantic District

### GEORGIA FEDERATION OF MUSIC CLUBS AWARDS

A Georgia girl, soprano Evelyn McGarry of Macon, was winner in the Young Artist Auditions at the National Biennial Convention in Columbus, Ohio, April 28-30, 1957. She was a winner in the Georgia State Auditions held in Macon, and also in the South Atlantic District Auditions held in Spartanburg, S. C., last March.

Elected to succeed Miss Martha Galt as National Board Member from Georgia, was Mrs. O. N. Mathis, Past President of the Georgia Federation of Music Clubs. She was duly installed during the National Biennial in Columbus, Ohio.

Three Georgia campers at Brevard Music Center have been awarded graduate scholarships: Alice Anderson, violinist; Asmore Steed, clarinetist, and Jimmy Brown, French horn player. All have been chosen to perform with the Festival orchestra, as has Diana Butler, flutist. Singing with the Brevard chorus will be Anna Williamson, Tait Ratcliffe and Bob Edge. Mrs. M. J. Bowers, president of the General Federation of Music Clubs, attended Transylvania Music Camp, and served as a committee chairman at a reception on opening night of Mid-Week.

Georgia Federation of Music Clubs member groups which won National awards for the 1957 Parade of American Music are: the Symphony Club, Cordele; the Junior Music Club, Smyrna; the

Summerville Music Study Club; the Accordionaires Club, Augusta; the Accordion Club, Augusta, and the Accordionettes Club, Augusta. The Rome Music Lovers' Club was given an award for the String Crusade.

### NORTH CAROLINA'S "LEADING LADY OF MUSIC"

Mrs. Maurice Honigman of Gastonia, member of our National Board, has been awarded a citation from the North

Carolina Recreation Society "in recognition of exceptional service to her fellow men through the medium of music." In presenting the award, Mae Crandall, president of the society, called Mrs. Honigman "the state's leading lady of music." Congratulations are in order!

The State Executive Board met in Chapel Hill September 7, musical batteries recharged by a week-end at Transylvania Music Camp, and planned the North Carolina Federation's work for 1957-58. Reports were most interesting as news of varied projects in the state was heard. Some projects being sponsored include children's choir festivals, hymn sings, hymn workshops, community sings, oratorio presentations and Grass Roots Opera performances.

The State Student Adviser, George E. Perry of Greenville, has arranged to hold Student Auditions for the even calendar years and has set up a small scholarship for the winner. The new Junior Counselor for the state is Mrs. Arvids Shornicks, a former concert pianist from Latvia.

Mrs. Harry J. Shonts of Winston-Salem, president of the North Carolina Federation of Music Clubs, has been named a member of the Board of Trustees of the Brevard Music Foundation. The Foundation sponsors the Transylvania Music Camp, which provides a regular six-week summer session for music students, many of whom are scholarship winners, under excellent teachers. The summer session is followed by a three-week Gala Festival Series which presents dis-



*Photographed at the Fall Board Meeting at Albuquerque are these members of Florida's delegation: Mrs. Clifton J. Muir, Southeastern Regional V.P.; Mr. Muir, Mrs. Robert W. Roberts, Nat'l Finance Chairman; Mrs. J. L. Cardwell, Florida State President, and Mrs. W. L. Crist, Chairman of Federation Festivals.*

tinguished concert artists with the Brevard Festival Orchestra of 90 players, composed of members of the Camp faculty and selected students and alumni of the Camp.

#### SOUTH CAROLINA BUILDS

The South Carolina Federation has undertaken a new big project in the form of construction of a Composer's House at Transylvania Music Camp at Brevard, North Carolina.

The Club Presidents Council was organized at the autumn board meeting, September 21, with Mrs. J. B. Barker of Orangeburg as chairman. Mrs. Walter T. Swink, South Atlantic District President, addressed the group on the purposes and benefits derived from forming such a council. Seventeen of the 46 club presidents were present.

In the Crusade for Strings an award was presented to the Spartanburg High School Orchestra for meritorious activity in this field. The presentation occurred at the annual Federation Day Observance of the five federated Senior music clubs of Spartanburg.

#### BRAVOS FOR THE FRIDAY MUSICALE OF JACKSONVILLE, FLORIDA

THE oldest club for women in the state of Florida was started in 1890 and became the first federated music club in Florida in 1898. This organization, the Friday Musicale, was formed to encourage practice of the arts and to bring good performers to the area. Its aim has always been to help nurture new generations of interested musicians and music lovers. It has provided a youth orchestra to give experience to young performers. Its Junior Friday Musicale has a board composed entirely of young people, and the music presented is chosen with youthful tastes in mind. Many members formed the nucleus of the group which organized the Jacksonville Symphony Orchestra. The programs of the Friday Musicale are de-



*The annual fall Board Meeting of the Florida Federation was held in the lovely Stephen Foster Memorial Building at White Springs. Pictured below the famous portrait of "The Dreamer" are Mrs. Clifton J. Muir, Southeastern Regional Vice President; Mrs. J. L. Cardwell, State President, and Mrs. Robert W. Roberts, National Board Member.*



*The clubhouse of the Friday Musicale of Jacksonville, oldest women's club in the state of Florida and its first federated music club.*

signed not only to give pleasure through recitals, but also to broaden members' knowledge through musical appreciation sessions and workshop programs.

Incidentally, the St. Cecilia Club of St. Augustine was the second music club in the state, having organized in 1906, with handwritten invitations to all prospective members. It never federated with the National organization, but was from the first interested in a State organization. In 1908, the St. Cecilia Club invited all music lovers to an organization meeting in St. Augustine. Bertha Foster, now head of the Musicians' Club of America, gave an organ recital at the meeting. Later, State meetings were held in other Florida cities. However, since this was a hybrid group, with both music teacher and music club members, it was decided to disband, with the understanding that each unit would federate with its National organization.

When the 41st annual meeting of the Florida Federation of Music Clubs was held in October in White Springs, among the items on the agenda was discussion of a resolution adopted by the National Fed-



*If there is anything that tends to give strength to a State Federation it is to have its club presidents linked together in a cooperative venture. Here are 17 members of the South Carolina Club Presidents Council of 46, photographed at a recent meeting.*

eration of Music Clubs last August. This resolution protested the changing by radio and television networks of certain words in American folk songs on the grounds that they offended some minority groups in the country. The feeling of the Federation members was that such practices destroyed the full emphasis and flavor of folk songs and of the kind of music composed by Stephen Foster.

Others items considered and approved by the meeting were the establishment of a Florida Scholarship Fund to Transylvania Music Camp and the setting up of by-laws for a Junior Convention apart from the Senior Convention.

an expanded and enriched program possible."

#### "ASPIRATION, ANTICIPATION, ACHIEVEMENT" IN TENNESSEE

A total of nine District Meetings was scored this autumn in Tennessee. The State President visited in all the Districts and heard the year's theme "Aspiration, Anticipation, Achievement" reiterated as each District gave its plans for future development. Many clubs are being divided because of increased membership. This is a wonderful state of affairs for any organization!

In Nashville the State Board Meeting was held with nine of the 11 Past State Presidents in attendance. At this time a new State project was created in the form of a scholarship fund for the Sewannee Summer Music Center. Such a scholarship will assist students in taking ad-



*Triumph came to the Kentucky Federation when through its efforts a State Supervisor of Music, William McQueen, was appointed.*

vantage of the musical opportunities in this Cumberland Mountain summer camp.

Tennessee has two other worthwhile scholarship projects, the Transylvania Scholarship and the Grace Moore Memorial Scholarship. April 30th is the date set for auditions for the latter scholarship. These will be held in the Memphis Beethoven Club, the winner being the Tennessean between the ages of 20 and 30 with the best voice and operatic possibilities.

Six federated college groups in the state are planning Opera Workshops. In Memphis the Opera Theatre will give a performance of *Tosca* on March 13th.

### Dixie District

#### KENTUCKY RE-CREATES POSITION OF STATE MUSIC SUPERVISOR

THE Kentucky Federation of Music Clubs is happy that through its efforts the state now has a Supervisor of Music — Mr. William M. McQueen.

The Kentucky Federation has been a great influence in raising standards, creating greater interest and musical understanding in the state as a whole. Through this organization's efforts, the position of State Music Supervisor was made possible. The Department of Education, through the act of re-creating the position of State Music Supervisor, has committed itself to the further development and expansion of the public school music program. In quoting Mr. McQueen: "This is a distinct advantage to everyone, as it places music on an equal status with other school subjects and recognizes the cultural significance of music. On the other hand, there are certain implied obligations which should be recognized. First of all, music programs should be sound and contribute to a logical balance of total educational experiences. Since it is no longer considered a frill, it is important that all music educators work in complete harmony with the administration, which is actually setting up conditions that make



*Presentation of an award in the Federation's Crusade for Strings to the Spartanburg, S. C., high school orchestra marked the observance of Federation Day by five Senior music clubs of the city. Extreme left is Mrs. Peggy Gignilliat, Co-ordinator of the String Program in the City schools and next to her Mrs. O. E. Ross, 2nd V. P. SCFMC.*



Cecilia Pate Ward, opera protege of the Louisiana Federation, who appeared this fall with the NBC Opera Company, is shown in a scene from "Trouble in Tahiti" at the Louisiana State Convention.

Many of the young performers are from federated groups.

The 4th annual Parade of American Music will occur in February and many clubs are preparing to enter this event. Contestants have been informed that they are to follow the rules laid down in the Tennessee State Bulletin *Musical Echoes*.

#### ALABAMA CLUBS HEAD TOWARDS A DIAMOND JUBILEE

THE Music Club of Birmingham, Alabama, is headed now from the golden occasion of its 50th Anniversary towards its Diamond Jubilee in 1981-82. Its past history of achievement presages an even greater future in the musical life of the state.

Birmingham's Music Club works actively with every music and art group in the community and with every college and university in the state. Six talented young people now hold Birmingham Music Club scholarships in Alabama schools. A memorial scholarship for the late Lille Drennen Davis (a former National Federation of Music Clubs officer) has recently been established. Birmingham Music Club Auditions winners will be presented in several special event concerts during the season, and they will be paid a performance fee.

As in the past, Birmingham's Music

Club is presenting this season artists of international stature on its Artist Concert Series. From all over the state, our fellow Federation members and their friends drive to Birmingham for concerts.

The biggest drawing card of all is, of course, the annual spring performance of the Metropolitan Opera on the Birmingham Music Club Series.

The Club gives an annual award for an original composition and provides concert tickets for students and handicapped people. A Young Artists group, Junior Music Clubs, Public Library Music Department memorials, Alabama Federation meetings and projects, round out the activities of this successful 50-year old club.

#### LOUISIANA'S AUDITION WINNERS GROW IN FAME

INCREASING national recognition is being given two of the state's former audition winners. Joan Boyd Wall of Baton Rouge who, in 1956, was a state winner in the Marie Morrissey Keith Scholarship contest, recently was awarded a Metropolitan Opera Company scholarship of \$1,000 and is studying in New York. At the Louisiana State Convention in Lafayette, Cecilia Pate Ward of Alexandria entertained with scenes from modern operas. Currently this young Dixie District winner in Student Auditions is touring with the NBC Opera Company. Success to both of them!

Opera is a favorite field of music in this state as judged from the growing number of people engaged in it. The Shreveport Opera Association presented *Tosca* on November 19th, the first of a series to be given this season. The New Orleans Opera Guild will offer *Tosca*, also, as its first work in a series of operas. A good chance for opera enthusiasts to obtain training will be in the Shreveport Civic Opera Workshop. There, aspiring students of opera will study, act and sing under the direction of Mrs. Helen Ruffin Marshall and Jack Gilham; some will later be used in major opera productions in Shreveport.

This year two more colleges are offering

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At Mississippi's annual Board Meeting, l. to r.: Mrs. Stephen Meisburg, president; Mrs. C. A. Dolter, parliamentarian; Mrs. Duke Thornton, recording secretary.

# New Music—Mostly of the Folk Variety

Reviewed by MARTHA GALT

"Black is the color of my true love's hair,  
Her lips are something wondrous fair;—  
New England Love Song

## TWO PIANOS—FOUR HANDS

ANOTHER of Arthur Benjamin's delectable two-piano compositions is based on a Jamaican folk song, and is called *Jamaicaypoo*. It is as rhythmical and intriguing as his *Jamaica Rumba* which was published a few years ago, and quite attractive to use as an encore. Not too difficult to play, it furnishes entertainment for the duo pianist enthusiasts. It is published by Boosey & Hawkes.

## OBOE SOLO

*Northumbrian Impressions* by Alan Bush is a suite of three numbers, following the characteristics of the bagpipes used in Northumbria. The composer offers an explanatory note or foreword, in which he defines the differences between Scottish bagpipes and the smaller pipes used in Northumbria. It is a very colorful number, requiring considerable dexterity on the part of the oboist. It is published by Novello and Company.

## VIOLIN AND PIANO

Louis Kaufman has transcribed the Swedish folk song, *Oh Fairest Farmland* for violin and piano which, although simply arranged has considerable appeal. There are some double stops, but it may be played by amateurs in satisfying style. It is published by Theodore Presser.

## VOCAL SOLOS

From Boosey and Hawkes comes a collection of *Five Irish Folksongs* arranged by Howard Ferguson, used by special permission of the Sam Henry Collection. They are not very difficult to sing, have very effective accompaniments, and are in five varying moods. The text of *Calen-a* has two versions, one translated from the Gaelic. Richard Manning uses two American folk songs and sets them in his usual fine manner, with charming piano accompaniments. *A Kentucky Riddle*, (*I gave my love a cherry*) which you may have already sung, is answered amusingly, and *Wife Trouble* is a bit more spirited in feeling. The husband brashly suggests that the best way to get rid of a wife who does you no good, is to take her out and chop off her head, "earlie in the morning." The first is for low or medium range, and the last is for high voice. They are Galaxy Music Corporation publications. From Carl Fischer, there is a very plaintive setting of the Negro spiritual, *I'm Goin' to Tell God All 'o' My Troubles*, for medium voice. It is by Hall Johnson whose arrangements of

spirituals are unexcelled. In a program note he suggests how to get that certain "swaying" effect needed to sing this spiritual successfully. It is for medium voice.

## FOLK SONG COLLECTIONS

*Sing a Folk Song* is a collection of more than two dozen folk songs you love to sing, mostly American origin, with a few imported from other countries, and a few composed by Stephen Foster and Meredith Wilson. The collection was compiled and arranged by Stuart Churchill and Harry Robert Wilson, and is designed for unison or part singing, for young people or for older ones. Gather the family around the piano and sing *Red Rosey Bush*, *The Yellow Rose of Texas*, *The Glendy Burke* or *Mister Ruthef* and many more and see how much fun it really is! It is published by the Plymouth Music Company.

For school choruses there are several books of more than passing interest, which contain a selection of mostly folk music in unusually attractive arrangements. From the Summy Company, there is a collection called *Songs and Tunes* arranged by Philip Warner for SAB with a varied assortment of folk and other tunes; for Grades six and seven, there is a collection by Irvin Cooper, which he calls *Songs for Pre-Teentime*, which covers the unchanged and changed voices, also unison and part singing. There are two rounds and a few Christmas songs, as well as folk music from other countries. The publisher is Carl Fischer, Inc. Mills Music presents Book Two of the choral series by R. Staples, entitled *Let's Sing Parts*. This is for soprano, alto, cymbiala and baritone voices with numerous vocal combinations made possible. As the Glee Club or general music class enjoys singing spirituals and folk songs from other countries, there are helpful suggestions as to enunciation in the foreword.

## CHORAL MUSIC

For four part male voices (TTBB), *Stamp Your Foot* has plenty of action and homespun harmony, as it is a choral square dance from the folk opera, *The Tender Land*, which Aaron Copland was commissioned to write. There is plenty of action in the lively and tuneful music, with an extra measure of satisfaction in the accompaniment for piano duet. Orchestral accompaniment is also available if desired. It is published by Boosey &

Hawkes. Eusebia Simpson Hunkins has also composed a folk opera, *Smoky Mountain*, based on folk tunes from the Appalachian Mountains, from which score the chorus parts are available. Such tunes as *Wayfarin' Stranger*, *Goin' to Boston*, *Over Yonder*, *Look Down that Loncomie Road*, *Down in the Valley* and several others are worked into the score. It is a publication of Carl Fischer, Inc.

From our English store of folk music we have inherited a great variety from which to choose. *Widcombe Fair* for SATB, a spirited old song with piano accompaniment, transcribed and arranged by J. Raymond Henderson for Carl Fischer Inc.; Dennis Stevens has transcribed and edited *The Cries of London* by Orlando Gibbons for SATTB. The transcriber suggests that the ideal manner of presenting this is to use the quintet of voices and also a quintet of viols, to achieve the Elizabethan texture, but a piano reduction is given in the score. This is a publication of Novello & Company. From the Cecil Sharp Collection is the old folksong from Somerset, *Farewell, Nancy*—arranged by Stanford Robinson for four-part mixed voices. It has a rather plaintive air, and should be sung expressive and unaccompanied, and as the arranger suggests, "sad but manly." It is the song of a sailor begging his beloved Nancy to be constant during his winter's absence, for he will return in the spring, and cannot take her along with him for the going would be too rough on the salt seas. It is a publication of Elkin & Co., for Galaxy Music Corporation.

*Mango Walk*, adapted and arranged by Rogie Clark, is a choral version of the *Jamaican Rumba* which Arthur Benjamin made popular in his two-piano arrangement. The piano accompaniment in this arrangement is quite attractive, also. The meaning of *Mango Walk* is interpreted in a footnote as being the place where the mangoes are picked in the West Indies, and the dance expresses the joy of the pickers as they fill their baskets with the luscious mangoes. Boosey & Hawkes are the publishers.

Almost everyone seems to be interested in folk hymns, and choral groups will find the several following arrangements to be worthy of study. In *How Firm a Foundation*, as arranged by Richard Warner for Unison or SA, also SATB with organ accompaniment, variety is given by using a soprano solo in another key for the second stanza, with a return to the original key for the third stanza.

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## SOUTHEASTERN REGION

(Continued from page 27)

ing music scholarships in the state and this is good news, indeed. In Lafayette, Southwestern Louisiana Institute is giving three scholarships through the Louisiana Federation of Music Clubs to graduating high-school seniors, one each in voice, piano and strings. McNeese State College in Lake Charles offers one in piano. As before, Louisiana State University in Baton Rouge gives one piano and one voice scholarship. This brings the young musicians of Louisiana six scholarships through the good offices of the State Federation and four through the National Federation, given by Centenary College and the Shreveport Symphony Society. The third Festival of Strings will occur on May 3rd. Two cash awards of \$25 each will be given to the winner in a solo event and an ensemble; other awards for outstanding compositions.

### JACKSON SYMPHONY JOINS MISSISSIPPI FEDERATION

The Jackson Symphony Orchestra, conducted by Theodore Russell, is the newest member of the Mississippi Federation of Music Clubs. Mrs. Stephen Meisburg, president of the State Federation, is proud of the new membership and feels that the State's crusade for strings project will receive real stimulus from the new membership.

Mrs. Meisburg has announced the year's projects: to have a Parade of American Music in February; to federate at least one new musical organization, with emphasis on strings; to increase subscriptions to the *Music Clubs Magazine*; to have a program on opera; to assist with a rural music project; to contribute to the Hinda Honigman Library Fund and to the State Festival Award Winner Scholarship Fund.



Nine of the then living ex-presidents of the Tennessee Federation attended the Fall Board Meeting in Nashville. L. to r. are Mrs. John S. Hutton, Sr., 1926-30; Mrs. Charles C. Stockard, 1946-47; Mrs. W. T. Lay, 1949-50; Mrs. Hal Holt Peel, current president; Mrs. Roscoe Clark, 1944-46; Mrs. A. A. Coulter, 1952-54; Mrs. Douglass Kloss, 1954-56; Mrs. George Dodson, 1950-52. Mrs. James C. Goodrich, '40-42, and Mrs. L. L. Gamble, '30-34, were present but not photographed. Mrs. J. Frank Cheek, '34-38, and Mrs. Vernon Peters, '38-40, could not attend. Mrs. Peel has previously been president of Arkansas; Mrs. Coulter, of Florida. All past presidents have served in important National capacities. Mrs. Hutton has died since the meeting.

The Jackson Music Guild, Mississippi's only opera company and an associate member of the Federation, presented two performances of Donizetti's *Lucia di Lammermoor* in November. The cast included Irene Jordan, of the Metropolitan Opera Company, and Walter Fredericks, tenor. The opera was conducted by Harold Avery. Staging and ballet were under the direction of Peter Paul Fuchs and his ballerina wife, both of L.S.U.

## NEW MUSIC

(Continued from page 28)

It is published by H. W. Gray Co. The text, *Walk in the Light* by Bernard Barton, has a different setting to an old Irish hymn tune, as arranged for two-part women's voices by Earl Roland Larson. Accompaniment is for organ or piano, and Sunnyside is the publisher.

There is a certain pathos and touching of heart strings when some of the Negro spirituals are sung. For the West Point Glee Club, Captain Barry Drewes has made just such an arrangement of the spiritual, *Were You There?*, for four-part male voices a cappella. Fine, effective modulation to two related keys heightens the interest. Bourne, Inc., is the publisher. The other kindred spiritual, *He Never Said a Mumblin' Word*, has been arranged by Joseph Devaux for SATB a cappella, with divisi parts in several measures. It is a Jack Spratt Music Co. publication.

Ruth Rowen and Bill Simon have used an old American folk song and turned it into a modern version, charmingly so. The song, *I Have Decided to Be an Old Maid*, has a light and joyful piano accompaniment, with one or two incidental solos, and the voice parts singing the "loo-loo" background. It is for SATB. Walter Ehret has edited and arranged the old American folk song which we hear rather often over the air, *Every Night When the Sun Goes In*. It is the plaint of the lonesome swain who wishes the train would carry him back where he came from, to his true love. It is for SATB with piano accompaniment. Carl Fischer, Inc., publishes the two last-named numbers.



Past presidents attending the 50th anniversary of the Selma, Alabama, Music Study Club: seated, l. to r., Mrs. Edwin T. Hicks, Mrs. Rosa Frantz Harper, Miss Elizabeth Bailey (present president); standing, Mrs. R. D. Neely, Mrs. T. J. Smith, Mrs. Charles Dunn, Mrs. J. C. Petty, Mrs. W. A. Woolsey, Mrs. J. P. Haley and Mrs. Lorenzo Johnson.

# Introducing the New Young Composers Contest Chairman

By VIRGINIA A. PARDEE, National Student Adviser

THE Student Division of the National Federation of Music Clubs has very recently added the name of a well known musical personality, Dr. Anthony Donato, composer, conductor, violinist, to its roster. Dr. Donato has accepted the invitation of Mrs. Ronald A. Dongan, President, to serve as Chairman of the Young Composers Contest, an annual event for Students in the 16 to 25 years of age bracket. In order that members of the Federation may know Dr. Donato, we are presenting him to readers of the *Music Clubs Magazine* in this January issue.

Anthony Donato was born in Prague, Nebraska, March 8, 1909. He received his Bachelor of Music degree in 1931 and his Master of Music in 1937; his Ph.D. in 1947, all from Eastman School of Music. He had violin study with Gustave Tinlot, composition with Howard Hanson, Bernard Rogers and Edward Royce, conducting with Eugene Goossens. He was head of violin department and conductor of the orchestra at Drake University 1931-1937; head of violin department Iowa State Teachers College 1937-1939; head of the violin department and taught composition at the University of Texas, 1939-1946. He is at present Professor of Theory and Composition at Northwestern University and conductor of the Northwestern University Chamber Orchestra. On leave of absence in 1951-1952 with a Fulbright Award, he lectured on contemporary American music in England and Scotland.

From 1927 to 1931 he was a member of Rochester Philharmonic Orchestra, of the Hochstein Quartet from 1929 to 1931, and did radio broadcasting, playing and conducting from 1929 to 1937. He made appearances throughout the east, midwest and southwest as soloist and member of various chamber music organizations, including his own quartet, organized for radio broadcasting. Dr. Donato's compositions have been performed by organizations and soloists in the United States and abroad, and include works for orchestra, band, various chamber ensembles, chorus and solo songs and instrumental solos. He has been the recipient of numerous awards, which are named below.

## AWARDS

Sonata No. 1 for violin and piano, 1st prize, Iowa Federation of Music Clubs, 1938.

Sonata No. 1 for violin and piano, 1st prize and Blue Network award at American Composer's Congress, 1945.

*Drag and Run*, Composer's Press Publication award, 1946.

*Precipitations*, commissioned by Music Press, Inc., 1946.



Prof. Anthony Donato, the new Young Composers Contest Chairman.

String Quartet in E Minor, Society for the Publication of American Music award, 1947.

Sonata for Horn and Piano, commissioned by NASM, 1949.

Fulbright award to lecture on American Music in England and Scotland, 1951-1952.

*The Last Supper*, commissioned by the Illinois Wesleyan University Choir, 1952.

*Prairie Schooner and the Plains*, Composer's Press Publication award, 1953.

*The Wistful Little Princess*, voted one of the best piano teaching pieces of 1953 by the P.T.I.S.

*Solitude in the City*, commissioned for the Cincinnati Symphony Orchestra by Thor Johnson, Music Director, 1954.

*Three Romantic Songs*, commissioned by Illinois Federation of Music Clubs, 1954.

*Northern Lights*, voted one of the best piano teaching pieces of 1955 by P.T.I.S.

*The Sycophantic Fox and the Gullible Raven*, awarded 1st prize for choral work for the Mendelssohn Glee Club, 1955.

*The Congo*, 1st prize, Vachel Lindsay Society—Illinois Federation of Music Clubs contest, 1957.

The Student Division is indeed fortunate to have this gifted man heading the Young Composers annual contests. It is our hope to have the Contest Bulletins off the press and ready for distribution early in January.

A new ruling has been established that all candidates in the Young Composers

Contest must hold membership in the Federation, either as members of a federated group or as an individual member. Individual membership costs \$3.00 a year.

## SYMPHONY HOUSE

(Continued from page 21)

and bowls.

The Education Committee concerns itself with assisting with the children's symphony concert series and aids the Junior League with its sponsorship of this group.

The Youth Group, too, is important, because one of the major functions of the Women's Guild is sponsoring youth activities. These include a Youth Symphony Club, the annual auditions for piano concerto, violin and voice, and music scholarships. The Symphony Youth Club meets on the Sunday preceding the Symphony concerts. At this time the program for the concert is discussed and musical numbers are played by the members. The guest artist who is to appear with the Symphony sometimes attends the meeting.

The annual Symphony Auditions have gained impetus throughout the south. The winners in each classification appear as soloists with the Symphony at a concert specifically planned for them. Last season there were approximately 80 entrants.

One of the most valuable contributions to young musicians is the scholarships made available to them. With the cooperation of Centenary College many scholarships are given annually to talented students. These scholarship students augment the Symphony players while the winners are studying at Centenary.

On Sunday evening prior to each concert the adult members of the Shreveport Symphony Society meet at Symphony House for a preview, at which time the conductor, Mr. John Shenaut, gives an interpretive analysis of the work to be presented.

It is pleasing to reflect that a stream of music has had an unending flow and is now perpetuated in Symphony House. Beginning with its earliest candlelit evenings, on through the gas light era and finally into this, the Space Age, a piano has occupied a noble place there. Since the house was built, the walls have echoed to the music of after-theatre parties, dances, weddings and the playing of Miss Scofield's mother, who was perhaps the leading patron of music of her day. Today, thanks to the combined talents of its Guild, Symphony House is playing a valuable part in creating goodwill for, and helping the development of its orchestra into a major symphonic group.

# Junior Highlights

By VIRGINIA CASTOE COMBS

A special feature of the December issue of *Junior Keynotes* is a short introduction of each of the Department Chairmen of the Junior Division, accompanied by a photograph and a message from each, giving suggestions for club participation in the various activities.

The newest of these departments is that of Folk Music and Folk Dancing with Anne L. Grimes, of Columbus, Ohio, as Chairman. Mrs. Grimes suggests that Juniors collect and note folk songs passed down in their own families and use them as wonderful basic material for original compositions. Mrs. John Ross, of Hattiesburg, Mississippi, Chairman of Music in Religious Education, urges the study of Music of the Faiths. A number of clever games and puzzles as well as an announcement of a cash award for the Junior boy who submits the best replica of the original MacDowell log cabin in the Peterborough woods are the contribution of Mrs. Frank Vought, of Paincourtville, Louisiana, Chairman of Junior Education. Full instructions for participation in this contest as well as details of a similar one for girl members, will be published in the February *Junior Keynotes*.

In her message titled, "Club Rating Puzzlers Solved," Mrs. Harley King, of Minot, North Dakota, explains the various rules and points governing this activity. Blanche Schwarz Levy, New York City, Chairman of Instrumental Activities, suggests: "Let's make the viola popular," and Mrs. Edward Colgan, of Portland, Maine, Choral Chairman, outlines conditions for a contest for the best program given by a Junior choral group or choir during the current club year. Mrs. J. Galen Spencer, Littleton, Colorado, Opera Chairman, suggests the inclusion of some opera study in the club year and Mrs. Leta Mae Smith, of Lawton, Oklahoma, gives the new rules for club and individual Scrapbooks for the 1957-59 Biennial.

The many hours of thought and hard work required to carry on these facets of our Junior work are reflected in the several paragraphs in which the following Chairmen speak a word to our young musicians: Mrs. Phyllis L. Hanson, Worcester, Mass., Editor *Junior Keynotes*; Miss Marjorie Trotter, of Portland, Oregon, Chairman of Junior Composers; Mrs. W. L. Crist of Bradenton, Florida, Chairman, Junior Festivals; Mrs. W. Paul Benzinger, of Oconomowoc, Wisconsin, Junior Projects; and Mrs. John Harshman, of Dayton, Ohio, Chairman of the Stillman Kelley Scholarship.

Our Juniors themselves are now in the midst of much and varied activity in all the States, as reflected in reports of the various State News Gathers. December marked the fifteenth anniversary of Mac Dowell Festival Month in which a large number of Junior Clubs participated this year. Many clubs are featuring Festival winners of 1957 in monthly programs and in public recital. The special Junior project in Tennessee is the creation of a fund to assist worthy young musicians who would like to attend the Sewanee Summer Music Center conducted on the grounds of the University of the South, in Sewanee, Tennessee. In Wisconsin Junior Festival winners were very much in evidence in the four days of programs presented by the Wisconsin Federation of Music Clubs at the 1957 State Fair in Milwaukee. The Bernard Wagness Music Makers of Worcester, Massachusetts, is one of many groups receiving much enjoyment from "Musical Friendships" through correspondence with members of British musical groups. The West Hill Junior Music Club, of Cincinnati, Ohio, recently made headlines in a pictorial account of its activities featured in the *Cincinnati Post*. The title of the article was, "This Club Takes Music Seriously." Thirteen new Junior clubs have been federated in Texas this season. Several of these are already 100% subscribers to *Junior Keynotes*. Reports from Pennsylvania list the following program titles used by the Junior Octave Club of Norristown: Land of Mystery, Opening Night at the "Met," Christmas Everywhere, A Special Affair, America—North, South, East and West, On the Air, The Green Cathedral, and Down on the

Farm. The Paganini Symphonette of the Wyomissing Institute of Fine Arts (Pennsylvania) has now added a chorus. This group has accepted many fine engagements for the season.

A very interesting special article entitled *The Handicapped Child Can Enjoy Painting and Music*, gives us the story of how music is being used to enrich the lives of the many children in America today who live in wheel-chairs. Written by Sue Jean Covacovich, Director of Arts and Crafts at the Winfield, Kansas, State Training School, the article shows the great importance of creative activity in the lives of these youngsters.

The second installment of *Call to Order*, by our National Parliamentarian, Mrs. Arthur M. Wilkinson, is a very clever lesson in the making and voting of motions, phrased in the language of our Juniors. This series in parliamentary procedure should be most helpful to Counselors as well as to Junior officers and members.

Information on the 1958 Crusade for Strings and the Parade of American Music is written up for the Juniors by Dr. Lena Milam and Ada Holding Miller, the respective National Chairmen of these projects.

The editorial feature of this December issue is a wonderful message from our National President, Mrs. Ronald A. Dongan. Quoting from her keynote address at the 1957 meeting of the Board of Directors of the National Federation of Music Clubs in August, Mrs. Dongan writes: "The encouragement and guidance of present-day youth is perhaps our leading responsibility. Our first obligation to the young people in the Federation is to make them aware of the beauty of great music, of its emotional impact, of the inspiration, both intellectual and spiritual, which may be derived from it. Our second is to insure that they not only make professional use of their musical gifts to give pleasure and cultural stimulus to others, but that they are sufficiently compensated so that their own lives may be freed from stress and anxiety, always a deterrent to creative and artistic endeavor. We are working toward this through our auditions, scholarships, vocational guidance, artist presentation, our planning council, and other committees. With the youth of America rests not only the future of our country, but perhaps the world, as well, and also the ultimate destiny of the National Federation of Music Clubs."

Miss E. Marie Burdette, National Junior Counselor, (Winfield, Kansas), in her message of the month, reminds the Juniors that in the coming New Year is held for each "a wealth of precious hours to guard and use well. Many of these hours will be spent with our great legacy, music, which Martin Luther once said 'is one of the most magnificent and delightful gifts God has given us.'" And what a precious gift, indeed, especially in the hand of youth with its buoyant enthusiasm, its willingness to accept the challenge of a difficult task and its great opportunity for education in this modern day. Is it surprising that we Seniors are so eager to support this wonderful cause—our Junior Division?

## Mitropoulos Receives Award for Services to American Music

DIMITRI MITROPOULOS has been chosen by the National Music Council to receive the Council's annual conductor citation for the season of 1956-57. This citation is given each year to the conductor of one of the major symphony orchestras for outstanding services to American music. Mr. Mitropoulos presented during the past season a large number of important compositions by native born Americans at the subscription concerts of the New York Philharmonic Orchestra, and also gave an entire program of contemporary American works at a concert of the Vienna Philharmonic Orchestra during the Salzburg Festival.

## CONTINUATION OF OUR FEDERATION PROGRAM FOR 1957-1959

(Continued from page 22)

penter, urges you to remember that "we are still striving to reach our goal of 10,000 subscribers. If each Senior club would only send in just three new subscribers, we would exceed our goal. Larger clubs could easily get more than three, allowing a lesser number for the small clubs." Please do make the effort, says Mrs. Carpenter.

As to the Editorial Board it functions in an advisory capacity for the magazine, Dean Schubart being consulted directly, while suggested tables of contents are submitted to the other members for comment or suggestion.

Mrs. C. Henry Jaxtheimer, Chairman of Publications, reminds us that dozens of publications designed to help clubs and individuals are sent free from headquarters (445 West 23 Street, New York City) on request; others at a minimum purchase price. She urges State Presidents to order the Literature List and encourage members to use the various publications. The Master Yearbook is helpful; a blue Information Sheet (information in a condensed form, to use in three-minute talks about the Federation) and the Hymn-of-the-Month list, the *Music Club's Magazine* and *Junior Keynotes*, are also sources of publicity material.

### Sacred Music

**MRS. ERNEST H. NELSON, Chairman**

The Sacred Music Department has for its goal the encouragement of high standards of music in worship services. To give impetus to activity on the state level, an award of merit will be presented at the 1959 Biennial to the state which accomplishes the most in the Sacred Music field. Plans may include choir festivals, church music workshops, area conferences, bulletin exchanges, music literature suggestions, or any activity which is helpful to church musicians. Part of the success will naturally be reflected in the number of choirs federated. Everyone can help in extension, but the Department's goal will be to ask every National Board Member and every State Board Member to acquaint his or her choir with the Federation and ask it to join.

Naturally, the Federation's long-standing Hymn of the Month program, of which Mrs. Roscoe Clark of Tennessee is chairman, will be vigorously promoted. Hymns of the Month, November 1957 through May 1958, as selected by Mrs. J. Kenneth Pioli, the retiring chairman, will be found on the third cover page of this issue.

Mrs. Clark, who is also chairman of hymnology, urges clubs to hold Hymn Festivals, etc., featuring hymns of all faiths. Both old and new hymns should be used, being careful to choose those which contain good poetry, good religion, and good music. Clubs should devote at least one program a year to the study of hymns, hymn tunes and their composers.

### Student Division

**MRS. CHARLES A. PARDEE, Student Adviser**

The Federation of Music Clubs has a portfolio containing the most valuable commodity in America today—its investment in Youth. What will we do with it? What have we to offer these young musicians in opportunities and affiliations? A recent National Federation survey focused on young people within the 16 and 25 year bracket has shown that we have lost sight of the original purpose of the Student Division. That purpose was: "to provide an opportunity for musical participation to those students who have outgrown the Junior Division but are not going on to college." The Federation can do its finest work in keeping the interest of these young people by providing opportunities for continued musical expression, program participation and a practical use of their talents. This will involve the understanding and cooperation of Junior

Counselors. We urge that Junior Club Counselors organize their older members into Student Clubs when they have completed their work in the Junior Division.

Each State President should appoint immediately:

- (1) An efficient and well qualified Student Adviser, who will also serve as Extension Chairman and Coordinator of the Student Club Manual;
- (2) Student Auditions Chairman;
- (3) Student Composition Chairman to handle the Young Composers Contest and similar events;
- (4) An Opera Workshop Chairman;
- (5) Music Chairman;
- (6) Club Rating Chairman.

Names of these appointees should be sent immediately to the National Student Adviser and to the Headquarters Office of the Federation, 445 West 23 Street, New York II, N. Y.

Again, each State President is asked to urge each Senior Club to organize a Student Club. These may be string ensembles, choral groups, chamber opera groups, or whatever the students themselves desire. In order to work efficiently, the State Student Adviser will need District Advisers both to assist in the organization and promote activities on the local level. The ultimate goal is a State Student Division in each state, with officers elected from the Student members, with the exception of the treasurer, but with all dues handled by the Senior State Treasurer. A Student Session at each State Convention with planned discussion and the business conducted by Student members with the assistance of the Student Adviser, is urged. Winning compositions from the Young Composers Contests of 1957-58 should have a place on all State Convention programs.

Student Clubs should plan their activities around the Club Rating Sheet in order to formulate an effective program. Students should be invited to appear occasionally on Senior Club programs.

This plan of work for non-college students in no way lessens the Federation's interest in college music students or the desire for their membership. Nor does it preclude their participation in the Federation's Scholarships and Awards program. However, in order that a closer integration may be established between the Federation and college music departments, we suggest: (1) that the Federation arrange an annual series of exchange programs between federated college music departments of each state, with emphasis on string ensembles and chamber music, these performances to be a part of the Crusade for Strings; (2) that the Federation also encourage exchange performances of chamber opera or Opera Workshop presentations between the state college music departments, and that wherever possible the State Federations assist in the travel expense of the performers; (3) that the State President and State Student Adviser plan a statewide Student Composers' Symposium at least once a year with adequate performance facilities, including chorus and orchestra or small ensemble for the larger works, with a recognized composer as critic and consultant and that the college music departments be notified well in advance and invited to participate.

Finally, publicize the activities of your Students and their achievements and mail news of these events in a monthly news letter to your National Student Adviser.

**Editor's Note: Since much of the program of the Student Division is concerned with scholarships and Student Auditions, information about which appeared in the Student page in November and this issue, it is not presented here.**

### District and State Presidents Council

**MRS. R. E. WENDLAND, Chairman**

A leader must know and be sold on his work before he can inspire those who follow him. So, all State and District Presidents are urged to know the entire program of the Federation and to believe that music is essential to the well-being of mankind. With this knowledge and conviction, they can inform and inspire their constituents.

If presidents have carefully chosen their co-workers, their chief task is to see that these are adequately prepared for their

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#### "Thanks Be To God"

arranged by Harry Robert Wilson

SATB—25¢

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A New Wedding Song, Medium Voice—60¢

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tasks. State or Regional workshops prior to general meetings are advocated as a method of instructing officers and chairmen. Such workshops should be held in all states. So many things clamor for attention that only those which are well publicized can receive attention. Therefore, chairmen should be taught how to publicize music so that it will be sought after by the public.

Clubs will not secure sufficient time and attention from their own members unless these members are informed of Federation plans and objectives. Use of the new Orientation Ceremony is urged as a method of developing enthusiastic members. Copies will shortly be available from National Headquarters.

## Custodian of Insignia

### MRS. NINA P. HOWELL

An exhibit of Insignia at every club meeting, as well as appointment of an Insignia Chairman in every club, is recommended by Mrs. Howell. On three-weeks' notice, jewelry display cards may be obtained from Hess and Culbertson, 9th and Olive Streets, St. Louis, Mo., while the National Custodian, 1520 Spruce Street, Philadelphia 2, Pa., will supply samples of stationery etc., on request. Price lists, Mrs. Howell urges, should go to every Junior and Senior Club; these, also, to be obtained from the Custodian. The back cover of the Senior magazine should be scrutinized every issue for prices and news of new merchandise.

JANUARY, 1958

## JOHN TASKER HOWARD

### *Songs for Women's Voices, SSA*

*Of Did You Hear the Meadow Lark?* (Galaxy)

*The Little Bay Mare* (Chas. H. Hansen)

*The Smart Red Fox* (Chas. H. Hansen)

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## Geoffrey O'Hara's

## ONE WORLD

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Arranged by Harry R. Wilson

### RUTH BRADLEY

Cantata, "Quest for God"

(words by Frederika Blankner)

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## "GIFTS"

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vocal solo for alto or mezzo-soprano

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## Parliamentarian

### MRS. ARTHUR M. WILKINSON

The general parliamentary principles on which a club should operate were outlined in Mrs. Wilkinson's report in the September issue and therefore are not repeated here.

She does, however, point out that bylaws are the law of an organization and cannot be temporarily "set aside," even by a unanimous vote.

"Know what your bylaws say; don't trust your memory; don't guess," she further urges.

Presiding officers should keep personal opinions well in hand, is additional advice.

"Introduce business by a main motion . . . Do not call for discussion on an undebated motion . . . Always repeat a motion when taking a vote," are further admonitions for presiding officers.

## Specialized Activities

### Citations Committee

### MRS. JAMES A. ALEXANDER, Chairman

Nominations for candidates to be considered for National Federation of Music Clubs Citations will be received by the Committee any time prior to January 1, 1959. No nominations will be accepted postmarked after midnight of January 1, 1959. All nominations must be presented in writing, containing: (a) name

of nominee; (b) name of State Organization or National Chairman making the nomination; (c) citation-like form, and supporting data re nominee such as title, activity, background, etc.; (d) a maximum of two pages (double-spaced typing) will be accepted—be specific in less space if possible; (e) six copies are requested.

Only one organization or individual shall be recommended by a state; more than one submitted shall make it impossible to consider either. State organizations shall make their nominations through their State President or National Board Member. Any National Chairman may send recommendations direct to the Citations Chairman.

A nominee must have achieved nation-wide prominence in the distinguished service which exemplifies the aims of the National Federation of Music Clubs. They shall not have been included in any list of recipients of Citations (or Presidential awards) prior to January 1, 1959, as made public by the National Federation of Music Clubs.

## *Music in Hospitals*

**MRS. A. P. PETERSEN, Chairman**

Music has now been accepted as a definite therapy and musicians in the Federation are asked to continue giving auditorium and ward programs, encouraging group as well as solo performance, to play musical games with the patients, teach where possible, and assist in religious services, with appropriate music as needed.

Every State President should appoint a State Music in Hospitals Chairman. Also each club should appoint one and likewise a committee to take music to shut-ins in its own community and to put on money-raising projects for club use and State use.

Federation workers should take the Orientation and Indoctrination classes offered free to volunteer workers. Each worker should also join the Veterans' Administration Volunteer Services Committee and attend its monthly meetings. Musical volunteers are needed more and more and those who have some time to give are given a hearty welcome.

## *Senior Club Rating*

**MRS. ECKFORD LUTHER SUMMER, Chairman**

Place your order with the National Federation Headquarters for your Rating Sheets. Order two copies for each club, one for the club president, one to be sent to you. (8¢ each; or 4¢ each for ten or more.)

Indicate in the margin of Rating Sheet the amount given to each project in No. 13. Note additions under American Music I, 3, a and b. Extension, 7, b. A change in points allowed for broadcasts, d, 2 and 3.

Add all sections except #13; if grade is at 80%, then credit may be taken for as many points for each dollar given. If not 80%, then only allow 20 points in Section 13.

## *Senior Scrapbooks*

**MRS. FREDERICK B. COHEN, Chairman**

Scrapbooks compiled according to specifications are treasures of information—records of musical achievement. Each State President is urged to appoint a State Senior Scrapbook Chairman who will: (1) gather material for a State scrapbook to be entered in the 1959 National contest; (2) encourage appointment of Scrapbook Chairmen in every Senior Club to help provide material for the State Chairman as well as compile her club scrapbook for entry in the State contest; (3) plan an annual State Convention Scrapbook Contest as an incentive for club participation in state and national projects.

Requirements for scrapbooks are as follows: Scrapbooks should be 12 x 14 inches with title page, index, biographical data and pictures of State Officers and Chairmen; National Officers and Chairmen should be included; also news of Federation projects, conventions, programs, bulletins, reports, yearbooks, awards, State composer data, Festivals, auditions and scholarships; Juvenile-Junior and Student Club officers and Counselors,

newspaper publicity, etc. Books are judged on artistic arrangement as well as contents.

## *Summer Scholarships*

**MRS. ROBERT M. FISHER, Chairman**

By action of the National Board, State Student Advisers automatically become state chairmen of summer music camps. These state chairmen are responsible for: (a) a complete listing of summer camps in the state offering music instruction; (b) contacting directors of all such camps and soliciting their cooperation; (c) soliciting individuals and individual clubs to complete partial scholarships already obtained; (d) forwarding all information to the Regional Representative (Regional Vice President).

Please urge clubs to send money for summer music camp donations directly to the State Treasurer, who must forward it to the National Treasurer, Mrs. Frank Freeto, 1310 South College, Pittsburg, Kansas, who will send it to the camp director in the name of the local club.

## *Young Artist Auditions*

**MRS. FLORIDE S. COX, Chairman**

As you are doubtless aware, national policy calls now for the appointment (or re-appointment) of a Young Artist Chairman for the coming biennium. In other words, this is one office which should not change with any change in state officers in 1958. Appoint someone who will bring high professional standing to the auditions, but above all, someone who is dependable, thoroughly efficient, and intelligent.

Plans are to have the Bulletin ready for distribution in the spring of 1958.

## *Artist Presentation*

**MRS. R. E. WENDLAND, Chairman**

Each State is asked to appoint a chairman to work with the National Committee, which includes the chairman and the four Regional Vice Presidents, whose duty it is to secure professional engagements for all Federation Young Artist winners, but particularly those of the last biennium.

These are: Sylvia Rosenberg, violinist, New York; Mc Henry Boatwright, baritone, Boston; Evelyn Mc Garrity, soprano, Macon, Ga., currently at Indiana University in Bloomington; Martha Deatherage, soprano, Chicago, and Tana Bawden, pianist, New York and Oregon. Since Miss Rosenberg is studying in Paris on a Fulbright scholarship and is not available for engagements during the 1957-1958 season, each Region could and we hope will arrange for the winner coming from its area a long tour of consecutive concerts, thus saving on transportation costs.

Also, each State is urged to work, through club members who serve on Artist Committees of established concert series in their communities, for the engagement of Federation winners on local courses in the state. It is laudable to discover fine talent through Federation Auditions; but it is most important to provide listening audiences for such talent after it has been launched on a professional musical career.

Fees for the winners of 1957 will be \$150, plus travel and local entertainment (hotel and meals), with accompanist furnished or paid for by the organization booking them, in cases involving heavy travel expense. The New York office has a list of fees and managements of past Young Artist winners and winners of other important Federation Auditions, which covers 1957-1958, and which has been mailed to all Senior clubs. Write for it, if you did not receive it. Also write our Executive and Publicity Director, Miss Helen Havener, at the Headquarters Office, 445 W. 23rd Street, New York II, for further assistance if needed. Also your National Chairman will aid in whatever way she can.

(Continued on page 36)

#### PATRONIZE THESE MERCHANTS

They Are Contributing  
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- Colorado—Radio Station KFML, Lowell Switzer, Pres., 1440 S. Clermont, Denver
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- Georgia—William Munn, Atlanta Music Co., 60 Pryor Street, N. E., Atlanta
- Illinois—Raymond Durham, Jr., Lyon & Healy, Inc., 243 S. Wabash Avenue, Chicago 4
- R. C. Roling, Pres., The Rudolph Wurlitzer Co., 105 W. Adams Street, Chicago 3
- Egyptian Music Camp, A. T. Atwood, Director, Du Quoin
- North Dakota—A. J. Daveau, Daveau Music Co., Fargo
- E. A. Grundein, Northwest Piano Co., Minot
- Ohio—C. E. Young, Lyon & Healy, Inc. Music Store, 59 E. Gay Street, Columbus

#### BECOME SPECIAL MEMBERS

(Continued from page 6)

first experience as a teacher of piano and organ was at Emporia State Teachers College where she remained for four years. Since then she has been a private teacher in Iola and has had consistent success with her pupils in Federation State Contests and Junior Festivals. She has been an active member of the Iola Music Club for more than 35 years and was president of the club for five years during this period. Last year she appeared in a solo organ recital at the First Presbyterian Church.

McClurg Miller of Pittsburgh has had a varied career in his chosen field of music. He is a Music Doctor, teacher of singing and a choral director. He also studied piano and interpretation with Charles Wakefield Cadman and directed his first choir when only 18 years of age. He has been a director of the Uniontown Choral, the Waynesburg Civic Chorus and Waynesburg College Chorus and Glee Club. He has been soloist and director of a number of churches in Pittsburgh. He is also a member of many music societies, among them the National Association of Teachers of

Singing, the Music Teachers National Ass'n, the Musicians Club of Pittsburgh, and the Pennsylvania Music Teachers Association. His hobbies are reading and gardening.

*Maury Pearson*, bass-baritone of Spartanburg, South Carolina, is a new Special Member with a rich background. He is affectionately known as the "Singing Sand Man" and has many professional engagements in recitals, oratorios and conventions. He has appeared in almost every state in the south as well as New York City, Newark, New Jersey, and many other cities.

#### Federation Prominent at Handy Dinner

The Federation was prominently represented not only by its president, Mrs. Ronald A. Dougan, but by several National Board Members, at the dinner given November 17th at the Waldorf Astoria honoring W. C. Handy, the composer of the *St. Louis Blues*.

The affair took place the day after Mr. Handy's 84th birthday. Paul Cunningham, president of the American Society of Composers, Authors and Publishers, was chairman of the dinner committee, of which Mrs. Dougan was a member, and also served as master of ceremonies.

Paul Whiteman conducted his orchestra for the many luminaries of stage, screen and the music world who participated in the program—a galaxy too numerous to mention. Oscar Hammerstein II flew in from Hollywood especially to attend, and to pay tribute to Mr. Handy. Mayor Kristen Kristenson of Yonkers, who, like Mrs. Dougan, was a dais guest, announced that Yonkers, Mr. Handy's present home city, had the previous day dedicated a street in his honor. Messages both oral and telegraphed came from many of Mr. Handy's colleagues, including the cast of *St. Louis Blues*, which was currently being filmed in Hollywood.

#### Past and Present

#### Young Artist Winners

#### Achieve Laurels

There is interesting news of several of our Young Artist and other winners. Rosalyn Tureck, pianist, a winner in the 1930's, who is regarded as one of the foremost Bach specialists of the day and who for some time has made her home in London, returns in 1958 for an extended American tour.

John Browning, who won the Steinway Centennial award, also a pianist, has been chosen to represent the United States at the Brussels World's Fair.

Richard Cass, pianist, a 1953 winner, recently gave a highly successful Town Hall recital here in New York, his first, and won encomiums from leading critics.

Ivan Davis returned to the United States from Europe at the year's end, and his first engagement was with the Temple, Texas, Community Concerts series. He returns to Europe in the spring for concerts in Rome, Naples, Lisbon and Porto.

McHenry Boatwright, baritone voice winner in 1957, gave his Town Hall debut recital January 12 in New York and the notices were uniformly complimentary. He was commended for his musicianship, his interpretive gifts, and his rich and vibrant voice. "He sang with a brilliance that proves he is first class operatic material," wrote the *New York Post* reviewer.

#### Felicitations to the National Board Member from New York

Colleagues in the Federation are extending felicitations to the former Dr. Merle Montgomery, National Board Member, whose marriage to A. Walter Kramer took place November 16, with former National President Ada Holding Miller, serving as matron of honor. Both are distinguished musicians with a wide acquaintance throughout the country.

## WILL THERE BE ENOUGH STRING PLAYERS FOR OUR FUTURE ORCHESTRAS?

(Continued from page 8)

aid to family unity. I recall a French Canadian family of modest means, but with a deep love for music. There are four daughters and the family has made considerable sacrifice for their musical education. Their family playing has become a prime source of pleasure not only to themselves, but to others as well. One girl plays the piano, another the cello, another both the viola and the piano, and the fourth the violin and the piano. Every week they play chamber music for the family and friends. It is a heartwarming sight to see these children switching instruments, and playing with real delight and love. They are one of the happiest families I know.

If we wish to begin to solve the problem of the lack of string players, we must work in three areas—with the family, with the school and with community leaders. These groups working together can, in time, provide the answer to one of the most crucial problems in our music world today.

## 1958 Kimber Award Open to "Superior" Rated Juniors

A gold medal and \$3,000 will be awarded next May to a California Junior musician, as the 1958 Kimber Award in Instrumental Music. This scholarship, established in 1951 by John E. Kimber of California, is open to any California boy or girl who has achieved a "Superior" rating in Junior Festivals of the California Federation in piano, violin or cello. The California Federation of Music Clubs has been chosen to handle technical details of the auditions and selection of judges. The finals of the competition will be held on Sunday, May 11, at Stanford University and will be open to the public.

Students interested in competing for the 1958 Kimber Award may apply for information to Miss Louise Campanari, State Festival Chairman, 2042 Vallejo Street, San Francisco, Calif.

In the 1957 Kimber Award, a second prize of \$2,000 was awarded to Douglas Davis, cellist of San Valley, Calif. The first prize of \$2,000 and a gold medal were won by Jerome Rose, pianist of San Francisco. We regret an error in our November 1957 issue as to the amount and winner of the 1957 prize.

## Join the National Music Council Campaign for Adoption of Revision of Star Spangled Banner as Official Version

The National Music Council, of which Mrs. Ronald A. Dougan is first Vice-President, reports on the proposed official version of *The Star Spangled Banner* in its fall bulletin, and presents the words and

music which its committee proposes for national adoption. The committee recommends that we adopt as nearly as possible the poem as Francis Scott Key wrote it down in his own hand, in the earliest extant manuscript. A good many corruptions, they feel, have crept in during the course of the years, including small word changes and rhythm. They also urge inclusion of the third stanza of the poem, which is rarely used.

The Council's committee, with Richard S. Hill of the Library of Congress as chairman, was set up in response to a request for advice and assistance by Congressman Broyle of Virginia, who is introducing a bill to establish an official version of *The Star Spangled Banner*. Copies of the proposed version will be published in the March issue.

The Council hopes that as many people as possible will acquaint themselves with the proposed version, and write to Mr. Hill, either expressing approval or suggesting changes.

### AWARDS OFFERED TO STATES ACHIEVING MAGAZINE SUBSCRIPTION QUOTAS

Good news for the State Presidents and Magazine Subscription Chairmen who are loyally attempting to achieve the quotas assigned to them by the National Chairman of Magazine Subscriptions, Mrs. A. Stuart Carpenter.

To the first State Federation reaching its quota will go \$25 for the State treasury, gift of Mrs. Maurice Honigman. The second Federation to achieve its quota will receive \$15 and the third \$10, the latter gifts of Mrs. Carpenter.

### CONDOLENCES ARE EXTENDED

Condolences are being extended to Oregon's State President, Mrs. Mary Craig, who lost her husband in December; also to the family of Mrs. John S. Hutton, former Tennessee president, and originator of the Club Rating sheet, whose death occurred the same month.

### CONTINUATION OF OUR FEDERATION PROGRAM FOR 1957-1959

(Continued from page 34)

Incidentally, the fees given on the list of past winners mailed to you, plus the fees for the current Young Artist winners, prevail for 1957-1958 and 1958-1959, unless you are otherwise advised. Since Mr. Boatwright won the National Artists Corporation management contract award in the 1957 Biennial Young Artist Auditions, he will next season be under the management of the Corporation (address 711 Fifth Avenue, New York City), so Mr. Luben Vichey, president of the Corporation, should be addressed as to rates and availability for 1958-1959. Also Mr. Boatwright will be on tour with the de Paur Infantry Chorus from January 19 to approximately the end of April, so will be unavailable for Federation engagements during that period. It is therefore suggested that since Miss Bawden, although an Oregonian, now lives in New York City, she might be booked in the Northeastern Region, instead of Mr. Boatwright during this interval; or that if a singer is preferred, a tour comprising several engagements might be arranged for Mrs. Deatherage or Miss McGarry, who do not live too far away from the Northeastern Region to make the travel expense prohibitive.

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1957-1958

## Hymn of the Month Lists

4¢ each

A list giving the titles of the Hymns of the Month selected by Mrs. J. Kenneth Pfahl for the 1957-1958 season, including references to the various standard hymnals in which each is published.

## Hymn of the Month Stories

25¢ each

A brief outline sketching the background of each of the current year's Hymns of the Month. (In quantities of 10 or more, 15¢ each.)

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11¾" — \$15.00  
Engraving 10¢ per letter.

The awarding of trophy cups is a great stimulus to earnest work in music and the advancement of the purposes of the various Clubs. They may be cherished for a lifetime by the winner and each time they are displayed serve to show the high esteem in which the Federation and its purposes are held by its members.

### OTHER DESIRABLE PURCHASES

#### RECENT REVISED PRICE LIST (Including Federal Tax)

Junior Pin	\$ 1.50	Guard Chains also in gold	3.30
Senior Pin	1.50	Friendship Emblem (clasped hands)	4.40
Junior President	2.75	Note:—Following tax to be added to above:	
Junior Award	1.65	Pennsylvania State Tax	3%
Junior Counselor	2.75	Missouri State Tax	2%
Student Musician	1.65		
Junior Club	2.20	REVISED LIST—PERSONAL & CLUB	
Senior Club	2.20	SUPPLIES	
Gold Member's Emblem	8.75	Double sheet large—(blue-gold)	2.00
Gold Gavel Emblem	11.50	Single sheet P.P.A.—(blue emblem)	1.65
Gold Gavel—(Pearl setting)	13.75	Single sheet—(blue emblem)	1.65
Gold Gavel—(Sapphire setting)	13.75	Senior semi-note—(blue emblem)	1.65
Diamond Gavel	27.50	Junior semi-note—(blue emblem)	1.65
Gold Filled P. P. A. Emblem	3.30	Seals—(large or petit)	1.00
10k. P. P. A. Emblem	6.60	Seals—(Junior)	50 for 1.00
Junior and Senior Identification		Place cards—(blue emblem)	1.00
Bracelets	8.80	Place cards—(P.P.A. emblem)	1.00
Friendship Emblem	4.40	Place cards—(silver with blue)	1.00
Plated Safety Guard	1.65	Introduction cards (package 25)	.75
10k. Safety Guard	3.30	Electric emblem cuts—(large)	1.00
Plated Numeral Guard	1.65	Electric emblem cuts—(P.P.A. & small)	1.00
10k. Numeral Guard	3.30	Scrap Book refills—(10 pages)	.50
Gold Filled Life Member Guard	2.75	Federation Scrapbooks bearing Emblem for Junior or Senior Clubs	2.00
10k. Gold Member (Diamond set)	24.75	Note:—Following tax to be added to above:	
Emblem Interpretation Paper Weights		Pennsylvania State Tax	3%
Price, postpaid.		Missouri State Tax	2%
Junior Award Emblems	1.65		
Plated Numeral Guard Chains	1.65		

**NATIONAL FEDERATION OF MUSIC CLUBS**